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ABSTRACT

GRADES OR AGES: Grades 4, 5, and 6. SUBJECT MATTER: Music. ORGANIZATION AND PHYSICAL APPEARANCE: The introductory section contains material on the purpose, general objectives, and organization of the program; recommendations for the classroom vocal program, the classroom instrumental program, the classroom music listening program, and the non-classroom music program; and a scope and sequence chart. Each grade level has sections on 1) materials, equipment and supplies; 2) classroom vocal program; 3) classroom instrumental program; and 4) classroom listening program, with appendixes on vocal, instrumental, and listening resources. There is also a glossary of common terms and symbols, and an 11-item bibliography. The guide is mimeographed and spiral bound with a soft cover. OBJECTIVES AND ACTIVITIES: General objectives are listed in the introductory material. Behavioral objectives are listed at the beginning of each section of the three grades. Activities are listed in detail for each grade in the vocal, instrumental, and listening sections. INSTRUCTIONAL MATERIALS: Texts, records, and other materials arelisted at the beginning of each grade and are also referred to in relation to the activities. The appendixes for each grade include additional instructional material. STUDENT ASSESSMENT: There is a pre-test for each grade. (MBM)

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THE CLASSROOM MUSIC PROGRAM

BLOOMINGTON PUBLIC SCHOOLS
INDEPENDENT SCHOOL DISTRICT NO. 271
BLOOMINGTON, MINNESOTA
1969

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CONTENTS

Page

Bloomington School Philosophy. v
Overview. vi
Organization vii
The Music Program. viii
    Purpose
    General Objectives
Recommendations for the Classroom Vocal Program. ix
Recommendations for Classroom Instrumental Program. xvi
Recommendations for the Classroom Music Listening Program xxi
The Non-Classroom Music Program xxiv
Scope and Sequence xxx

Goldenrod Section

The Grade Four Program
    Materials, Equipment and Supplies. 1
    Classroom Vocal Program 2
    Classroom Instrumental Program. 65
    Classroom Listening Program. 85
Appendix
    Vocal Resource A-1
    Instrumental Resource. B-1
    Listening Resource. C-1

Green Section

The Grade Five Program
    Materials, Equipment and Supplies. 1
    Classroom Vocal Program 3
    Classroom Instrumental Program. 77
    Classroom Listening Program. 93
Appendix
    Vocal Resource A-1
    Instrumental Resource. B-1
    Listening Resource. C-1

Buff Section

The Grade Six Program
    Materials, Equipment and Supplies. 1
    Classroom Vocal Program 2
    Classroom Instrumental Program. 89
    Classroom Listening Program. 101
Appendix
    Vocal Resource A-1
    Instrumental Resource. B-1
    Listening Resource. C-1

Glossary of Common Terms and Symbols D-1
Bibliography D-7

BLOOMINGTON SCHOOL PHILOSOPHY

The philosophy of education of the Bloomington Public Schools professes the belief that each child should develop his potential to the fullest, and to meet his intellectual, moral, spiritual, aesthetic, vocational, physical, and social needs as an individual, an American citizen, and a member of the world community.

It believes the following basic principles. We believe in:

- The value of the individual personality.
- The worth of the individual.
- The individual's potentialities.
- The individual patterns of human growth.
- The individuality of learning.
- The value of good mental and physical health of the individual.
- The importance of the moral and spiritual values of the individual.
- The individuals who need to identify with groups.
- The value of creative instruction.
- Continuous educational research and utilization of its findings.
- The value of excellence in all instruction.

OVERVIEW

Music is a part of every child's life. As a means of expression and as an area for appreciation, it can, and should be, an important facet of human personality.

Musical growth is a gradual understanding of musical concepts, a perfection of skills, and a maturing awareness and appreciation of the value of music. The cultivation of this area of human growth frequently is left in large measure to the school. The incidental contact pre-schoolers have with music is usually a pleasant experience and it behooves the teacher and the school to maintain and build upon this positive attitude toward music.

Music as an area of instruction in the schools has two primary roles. First is the active role of the performer, the composer, the producer. Each child should be encouraged, if not required, to develop the knowledge, skill and competence in vocal and instrumental expression to be able to contribute as an individual and as a member of a group toward a satisfying musical experience. He should, also, be encouraged in his creative endeavor. This very challenging objective or goal requires the structuring of a sound program and the enthusiastic utilization of all resources for its realization.

The second basic role of the program is that of the appreciator, the listener, the consumer. Inasmuch as the student does not "perform" the music, this role is passive; yet the activeness of a reactor or responder to music does not suggest a truly passive role. This role provides for the utilization of the creative urge inherent in all pupils, for expression related to music such as rhythmic, pictorial, dramatic and other kinds of individual expression. The continuing refinement of musical taste, through the introduction of the more challenging and interesting musical forms and development of discriminating listening is necessary for the achievement in this role.

ORGANIZATION

In the Bloomington Elementary Schools, the classroom teacher has the responsibility for classroom instruction of music in all its aspects. Consultive help is provided each teacher by a music consultant when the teacher requests it. This includes a broad variety of kinds of help such as the identification and preparation of materials for instruction, the demonstration of effective methods of instruction, the observation of the teachers' classroom procedures, teacher-consultant conferences and any other techniques that can be of help in making recommendations to the teacher for improvement. In addition, supervisory help is provided the classroom teacher by the elementary principal who functions as the superivisor in all areas of instruction within the building.

The elementary classroom music program is organized into three basic parts--the vocal program, the instrumental program and the listening program.

The classroom vocal program: Vocal music is instructed at all grade levels (K through six) in the elementary schools by the classroom teacher. Basic materials are provided for effective instruction and specific grade objectives are identified in this Guide. All students take part in the vocal music program with the basic objectives to sing with accuracy, to independently read music and, perhaps even most important, to enjoy music. Vocal music is taught through rote instruction and the use of syllables for note reading to develop independence in this subject area.

The classroom instrumental program: Instruction in simple rhythm and tonal instruments is a basic part of the classroom music program. Rhythm instruments are used in grades one, two and three. The Keyboard is introduced in the third grade. Flutophones are used in the fourth grade for a pre-instrumental experience. Instructional materials are provided by the school with other special instructional needs, such as flutophones, purchased by the students. The classroom instrumental program provides the necessary tools for the development of music reading and a readiness for more advanced instrumental instruction which will be given to all students in the fifth grade. In addition, the autoharp, melody bells and resonator bells are used in all grades.

The classroom music listening program: The development of attitudes, musical tastes and the skills of discriminating listening are the general objectives for providing systematic instruction in music listening. The introduction of basic music forms, the development of an understanding of the role of music in the culture and history of man and the introduction of persons whose contributions to the field of music have been of great significance aid in the achievement of these objective. The utilization of instructional materials, such as basic texts, records and other related materials, enriches and facilitates this aspect of the program.

The time allotments: The development of balance in the music program is important. The skills of singing, playing and listening are all of value and none should be neglected. The State Department of Education recommends 125 minutes per week be devoted to music instruction. It is expected that the following weekly plan be followed in order to assure proper balance.

Weekly plan -	Number of vocal lessons per week	3 - 75 minutes
	Number of instrumental lessons per wk.	1 - 25 minutes
	Number of appreciation lessons per wk.	1 - 25 minutes
		125 minutes

THE MUSIC PROGRAM

PURPOSE

Music instruction enables the individual to realize more fully his potential in the area of musical expression and appreciation and contributes to the development of each individual as a total being.

GENERAL OBJECTIVES

To develop positive attitudes and appreciation toward music in all of its various forms.

To develop skill in the use of the singing voice.

To develop skill in the utilization of musical instruments.

To develop an understanding of the system of notation and skill in reading and using the system.

To develop skill in utilizing musical knowledge in a creative manner.

To develop an extensive repertoire of musical experiences both vocal and instrumental.

To discover talents and abilities important to leisure-time pursuits.

To relate music to man's historical development and to contemporary society as well.

RECOMMENDATIONS FOR THE CLASSROOM VOCAL PROGRAM

The development of the vocal music program that stresses the enjoyment of singing while introducing and developing skills must be carefully structured. The introduction of many rote songs that are sung for enjoyment and provide an opportunity for building an extensive music repertoire is a first and continuing point of emphasis. At the same time, in the beginning program the utilization of a variety of activities to develop the skill to tone matching, ear development and good voice quality is necessary to acquaint the children with an awareness of basic tonal patterns. It is recommended that the beginning steps of instrumental instruction be begun concurrently with the vocal instruction through the use of rhythm instruments. At the same time, in the classroom listening program, basic ideas relative to simple compositions and the enjoyment and response to music should be developed.

Just as it is important in learning to read words that the child hear many words and say many words, it is also important in learning to read music that the child hears many songs and sings many songs before he attempts to read them. This part of the program then functions as a readiness program for music reading as well as developing lasting values of music enjoyment.

Following these beginning procedures, the vocal skills of the singing program and rhythmic skills of the instrumental program are both brought to bear on the formal music reading program in the third grade. At this time, the children should learn to identify and sing by syllables, phrases and whole songs having simple tonal and rhythmic patterns. A variety of key and time signatures are introduced and used in the instructional program. Both rote and note songs are instructed with the enjoyment of music, the improvement of singing skills and a growing independence in music reading as major goals.

The Rote Song

Individual and group tone-matching activities are used to develop this skill of singing simple songs. A large number of rote songs presenting simple tonal patterns and familiar intervals in well-known songs, will provide opportunities for such ear training. Simple songs of this type should be initially instructed in a rote manner without reference to the notes of the written page. Emphasis should be placed on the building of a large repertoire of songs for enjoyment. Recordings of songs in the basic text may well be utilized in the teaching of rote songs.

As soon as the children begin to use the books and read music even to a very limited degree, the printed page should become increasingly more meaningful to them. From the second grade on most rote song instruction should be done with the use of the books and all of the music reading abilities the children have thus far learned should be applied. Learning a song by rote, as it is used in this Guide, then does not mean ignoring the written music.

There are several methods of presentation of rote songs and the teacher is encouraged to use all methods and not rely on one alone. A characteristic of all of these methods is that the children first hear the whole song several times. The children should be given something different to listen for each time they hear the song (repeated phrases, words, rhythm patterns, highest tone, etc.) In each case, motivational techniques such as talking about the title of the song, the source, the kind of song, the mood, the illustration and any other appropriate ideas should be utilized.

The alternate-phrase method:

1. The teacher sings or plays the whole melody through several times.
2. The children sing every other phrase as the song is sung or played through. (In some texts each new phrase in indicated with a dot or diamond.) Choose the easier phrases for the children to sing first.
3. Children then sing the alternate phrase as the song is sung or played.
4. This is repeated until the group is able to sing the song without teacher leadership.
5. Accompaniment may be added after the children know the song.
6. Regular review of the song assures retention and extend enjoyment.

The sing-it-back method:

1. The teacher sings or plays the whole song several times.
2. The teacher sings or plays a phrase.
3. The children repeat the phrase.
4. The teacher sings or plays the next phrase in the song.
5. The children sing it back.
6. This continues throughout the song.
7. The children sing the song putting the phrases together.
8. This is repeated until the children know the song.
9. Frequent review and practice assures retention.
10. Accompaniment may be added after children know the song.

The whole-song method:

1. The teacher sings or plays the song through several times.
2. The teacher sings or plays the song through and the children join in the singing.
3. If children have difficulty with a particular part, the teacher gives special help to that part.
4. Frequent practice and review assures retention.
5. Accompaniment may be added after children know the song.

All of these methods rely on the ability of the child to listen and to repeat or imitate with reasonable accuracy. Being able to match tones is a requisite for this learning and the instructional procedures to develop this ability should begin in kindergarten and continue through the second, third and possibly the fourth grade. Some individual children need more help in this area and should be given continued help until they demonstrate reasonable competence. The building of a positive attitude and a wide repertoire of rote songs are, also, important facets of this program of ear and voice training.

Music Reading Readiness

The readiness for music begins and is a part of vocal music from the beginning. Virtually all activities contribute to the development of insight into music as a language or form of expression.

An introductory activity for the development of reading written music is the utilization of hand levels for leading or directing of children through a song. The teacher moves her hand, held horizontally, to visually describe tones as they go higher (hand up), or lower (hand down). This procedure can be used for both simple tone matching activities as well as simple rote songs. Relating this activity to notes or visual symbols on a staff by pointing out the similarity of the "up and down" of the hand and the location of the note or symbol with the tone is a next logical step.

As a following activity for reading music, the teacher may copy on the chalkboard part or all of a familiar song to be sung, (or by using the jumbo book in first grade). Then, through the use of a pointer, the teacher can point and the children follow the note symbols, again noting the "up and down" represented by these symbols on the staff as they correspond to the sound of the music they are singing.

Similarly, the teacher in introducing concepts of rhythm or meter, might instruct the children to listen carefully to songs she sings and to note the length of time different words are held. Simple lines or marks of varying length on the chalkboard, as in the following examples, may be counted as illustrated for $\frac{4}{4}$ time:

one two three four
one two three-four
one-two three four

It is frequently helpful to use a variety of techniques to reinforce this concept of difference of time values; for example, referring to "walking" notes, or words, and "running" notes, or words, to describe their time value.

The introducing of the music reading from the textbook is the next step by having the child use a "pointer finger" in the text. The teacher might first put the basic note pattern of the song on the board and, using a pointer, lead the children to follow it using a syllable like "loo." The children can then look in their textbooks and use a pointing finger "read" through a song using a simple mono-syllable. Frequent experience of this type develops an insight into the meaning of written music and prepares the children for following instruction in music reading.

First grade children should sing the scale ascending and descending with words and finally, syllables. In order to introduce the utilization of syllables in note singing, the children in second grade should have many experiences in singing syllables as an additional verse to a song already learned. This helps the children to associate the syllables with various tonal patterns even before they understand the function of syllables in music reading. They should further develop a fluency in singing scale patterns from the syllable chart. That is, once the tonality is established they should be able to sing from any note in the scale to the next one up or down without difficulty. Beyond this, second grade children should be able to sing tonic-chord patterns, i.e., and sequence of the notes do-mi-sol-do, and should be made aware of the more obvious of these patterns as they are found in their songs. In the latter part of the school year, second grade children should learn to build both ascending and descending scale on the staff in the key of F. They should also be able to build and identify on the staff do-mi-sol in the key of F.

The use of the syllables do-re-mi, etc., for reading whole songs is introduced in grade three as soon as the children review the scale both ascending and descending and the tonic-chord patterns (do-mi-sol-do). Reference to the written scale strengthens in the mind of each child the relationship between the printed symbols and the sounds.

Reading System

In the Bloomington Elementary Schools, the syllables or the "moveable do system" is used for note reading instruction. The reading of whole songs by syllables begins in third grade. The teacher should review the readiness activities before she begins the introduction of the syllable reading. It is important to review also those basic rhythmic concepts that have been introduced.

The first step in instructing with syllables is the review of the scale using do, re, mi, fa, sol, la, ti and do to represent the notes. It is important the children know this pattern by memory both going up and down and are able to sing it with a reasonable degree of accuracy. Some teachers have used simple exercises or song like "Do-Re-Mi" from The Sound of Music to motivate and encourage the children.

As this part of the program is being developed, it is important for the teacher to continue to develop the pupils' competence with basic tonal patterns that appear with frequency. Common patterns are scalewise tones such as "do-re-mi-re-do," "sol-fa-sol" and intervals of thirds, "do-mi-do," "do-mi-sol-mi-do." Continued identification of these patterns, both their sound and their appearance, by writing them on the board is helpful.

Use of Textbook

The pupils' first experience with a textbook will come in the first grade with the use of the jumbo book. Important goals of this introduction to the text include the ability to learn the pattern of reading the words of a song reading from left to right, and following the melodic direction. It is at this time that the knowledge of the notes of simple rhythm and tonal patterns are brought to bear on the singing of a simple song. The simple syllable "loo" is recommended to be used as an additional verse initially with the introduction of the proper syllable names following in subsequent grades. Before using the syllable in the manner described, the teacher should teach the songs in a rote manner.

The instruction in music reading introduces to the children a basic skill for independence in music. The ability to unlock written music will depend largely on the ability of the child to interpret musical symbols and terms as they exist in our notation system. The enjoyment of music should not be minimized at this point and frequent review of well-known and well-liked songs, as well as "singing for fun," is a must. It, however, is a truism to state that one enjoys what he does well. Therefore, effective instruction to develop skill, combined with enthusiastic and eager pupil participation, will not only increase the level of skill but will also heighten the interest of the children.

When beginning instruction using syllables, the teacher should avoid the added complexity of the key signature until confidence is developed in the use of the syllables by the children. For this reason, the recommendations for beginning notes songs is to point out the position of "do." The key and the starting tone are both indicated in the teacher's edition of Exploring Music. "Do", indicated by an "X", is marked in color in the Follett books. From the identified "do" position, the children should count up or down to find the beginning note and proceed from there. The following is a recommended step-by-step procedure for teaching the syllables.

Suggested Procedure for Music Reading

1. Motivate using title, picture, source and type of song.
2. Read through words and discuss.
3. Note time signature and discuss.
4. Clap through song . . . notice rhythm patterns.
5. Identify difficult or new rhythm patterns; put on board and practice.
6. Find "do" and then find beginning note if it is not "do."
7. Read through syllables in rhythm, not singing.
8. Identify difficult tone intervals; put on board and practice.
9. Note like phrases in tonal pattern and in rhythmic patterns.
10. Sing through the whole song using syllables with teacher helping when necessary. In the upper grades it may be advisable to divide the song into two sections (for example: verse and chorus), the syllables and words for the easier part one day and learning the remaining part a second day.

11. Sing through whole song using words.
12. Sing song frequently in future lessons to establish it as part of repertory.

The final basic step in vocal music reading is the instruction of "how to find do" which occurs in the beginning of the fourth grade. In grade three, the teacher indicates the position of "do" for the pupils. Because this position changes, it is likely there will be much curiosity about this moveability of "do" as it occurs on different lines and spaces. The children should learn that the position of "do" for any given key signature is constant. That is, the position of "do" is determined by the key signature.

When introducing the key signature, the pupils should be told of the position of "do" when there are no sharps or flats (key of C). They simply have to memorize this. Then introduce the two additional basic rules as they relate to the presence of sharps or flats in the signature. These may be explained in this way:

> The key signature is the number of sharps or flats, or absence of them which occur on the staff immediately following the clef sign. When flats occur in the key signature, the right hand flat is on the same line or space as "fa." When sharps occur in the key signature, the right hand sharp is on the same line or space as "ti." In each case, the pupil should count up or down to find "do."

The introduction of major and minor keys and the effect of these keys as they convey a mood or feeling in the music occurs in third grade. To determine whether or not a song is in a major or minor key by looking at the music is introduced in grade four. A simple general rule to follow is if the song ends on "do," it is a major key; if it ends on "la," it is in a minor key.

It is always well for the teacher to take children from where they are (conducting a thorough review of concepts introduced in previous grades) and to attempt to develop and extend their knowledge, background and enthusiasm for the "language" of music. It is a mistake to take for granted that because a concept was introduced it should be known by the pupils. An understanding of individual differences certainly suggests that, in some cases, many will remember; in other cases, only a few will retain the knowledge of a fact.

Daily Lesson Procedure

The development of sound classroom procedures for music instruction is an integral part of any good program. While deviations from any specific procedure are likely, inasmuch as the particular talents of each teacher are interjected into every curriculum area, it is still of importance that a basic procedure be established and that, generally, teachers be expected to follow it. The design of the classroom lesson procedure reflects the thinking that the program must be enjoyed, must be instructional and must be organized. For this reason, each daily plan should include some singing "just for fun," some instruction in the skills of music reading either in rote singing or in note singing, and some scheduled review of previously learned skills and song. The lesson procedures for vocal music, instrumental music and music listening are similar. For clarity, a plan suitable for each will be presented. The time allocation is twenty-five minutes per day for grades one through six with more time being given to music activities in kindergarten and is consistent with the recommendation of the Minnesota State Department of Education Curriculum Bulletin #4.

Recommended Daily Lesson Plan--Vocal Lesson (25 minutes)

1. Sing review songs, songs recently introduced . . 5 minutes (review any basic skill taught in context such as finding "do," expression, tempo, etc.)
2. Introduce new song . . . . 15 minutes
   a. Point out new skill in reading notation if note song. Practice specific aspects of the song as required for learning.
   b. Use approved procedures with rote song.
3. Sing for fun . . . . 5 minutes
   a. Familiar songs children have learned and enjoy.
   b. Popular, folk, and fun songs.
   c. Use songs creatively, i.e., make up songs, act out songs, add instrumentation with the use of autoharp, bells, water glasses, rhythm instruments, etc.

Total time . . $\overline{25}$ minutes

- Any new notation content that is to be introduced should be on the chalkbaord for effective instruction and ready use.
- Songs to become a real part of children's repertoire must be sung a number of times. Do not hesitate to repeat them.

It is expected that at least two new rote songs and one new note song be taught each week in grades three through six.

In grade three, note songs are those songs which are sung by syllables only on common tonal groupings as well as songs sung by syllables throughout.

In grades four through six, only songs sung by syllables throughout will be considered note songs. Songs sung with syllables only on common tonal groupings will be considered rote songs in those grades. In the primary grades, before note singing is introduced, it is advisable to teach at least three rote songs each week.

RECOMMENDATIONS FOR CLASSROOM INSTRUMENTAL PROGRAM

The instrumental program is a basic part of the classroom music program and provides for breadth of musical development with the initial focus on rhythmic expression. Like the vocal program, it has as its main objective the development of a positive attitude. Its specific focus initially, through the use of rhythm instruments, is the development of rhythmic skills. With the introduction in grade four of flutophones, the instrumental program provides for the developing of an awareness of tonal differences and the ability to produce them using simple tonal instruments. Insofar as the classroom instrumental program leads to instruction by music consultant personnel with band and orchestra instruments, it may also be said that the program is requisite to more advance instrumental instruction.

The sequence of instruments used in the classroom program is as follows:

Grades Kindergarten, 1, 2 and 3 - Rhythm instruments
Grade 4 - Flutophones
Grades 3, 4, 5 and 6 - Keyboard experience

In each case written music is used for instruction and the basic skills of reading musical notation are expected as an outgrowth. In many instances, it is recommended to use the instruments with the music in the vocal music texts as well as with the music provided with the instruments. The recommendations of the authors in each teacher's edition of the basic music texts point out the selections that are most likely to lend themselves to use of instruments. Teachers should also make extensive use of available records and taped selections for effective instruction.

The instrumental program enriches and supplements the vocal music program. It provides an opportunity for the development of the rhythmic talents of children. This can be of particular value when working with children who lack other aspects of music ability inasmuch as the first focus of this program is on rhythmic instruction without the added complexity of tonal variation. Subsequently, through the use of simple tonal instruments (flutophones), enrichment and depth is introduced into the program. The stimulation of children's interest and participation in musical activities and the development of physical coordination in utilizing the instruments in a rhythmic manner are other important outcomes of this instruction.

Methods

Initial instruction in the area of instrumental music in the classroom program is limited to informal instruments such as rhythm instruments, flutophones, etc. This instruction, however, is important as a readiness for formal instrumental instruction as well as providing an opportunity for a richer program of musical expression.

An organized program of instruction is just as important in this aspect of the program as in any other part. For this reason, it should be well organized and systematic. The following lesson procedure is recommended for classroom use.

Recommended Daily Lesson Plan--Instrumental Lesson (25 minutes)

1. Review past lesson topic and understanding . . . 3 minutes
   - How to hold instrument
   - How to blow it, strike it, shake it, etc.
2. Introduce new content and establish goals . . . 15 minutes
   - Use chalkboard
   - Demonstrate
   - Provide practice opportunities
3. Provide for using instruments in an. . . . . . 7 minutes enjoyable activity
   - Play familiar "fun" music
   - Exchange instruments or parts

25 minutes

Rhythm Instruments (Grades Kindergarten, One, Two and Three)

The classroom instrumental program in kindergarten, grades one, two and three used rhythm instruments. The instrumentation for this program includes:

Rhythm sticks, one notched and one plain
One pair of claves
One pair of finger cymbals
Tambourines
Jingle clogs
Snare boys (drum effects) and mallets
Tom-Boys (tom-tom effects) and mallets
Triangles with strikers
Cymbals with straps and rhythm stick strikers
Sand blocks
Tone blocks and mallets
Hand drums

These instruments are available in every building, usually in the office or the resource center, in sufficient quantities for instruction. Classroom teachers are expected to use them in accordance with the time recommendations of about twenty-five minutes per week.

Descriptions of these instruments and their proper use is in the graded section of the Guide.

Content

The development of instrumental readiness should be an enjoyable experience for the boys and girls. Teachers should utilize rhythmic activities from all aspects of the music program. The following rhythmic activities are recommended for the development of readiness and should be emphasized particularly in kindergarten and first grade. It is important for the teacher to provide experiences in all of the areas and not focus her attention on any one. Specific classroom activities are suggested and illustrated in the appropriate graded section of this Guide.

1. Directed bodily responses (walking, marching, tiptoeing, running, skipping, jumping, hopping, galloping, swinging, swaying, clapping and ball bouncing) to recorded or live music (sung by children or by the teacher).
2. Singing games
3. Free play to music
4. Imitative play to music
5. Listening to music and developing (through the guidance of the teacher) a concept of long or held tones as opposed to short or quick-moving tones.

The introduction of rhythm band instruments should begin in kindergarten. All children should have instruction and experiences with each instrument gaining a familiarity with how to hold it and play it. Unison playing, or having the different instruments take turns, or different rows take turns, are suggested simple introductory procedures. The basic objective here is to familiarize each child with each instrument and to prepare him for eventually using it in a music activity. Simple familiar songs or records should be used. All playing should be done by rote.

In the first garde the teacher should review the above activities and begin the development of the skill of reading notation including the quarter, half and eighth note and quarter rest. The following symbols should be introduced to indicate procedures of reading music notation: the staff, treble clef sign, the use of bar lines to indicate measures, double bar lines and the repeat sign. Time signatures of two-four, three-four and four-four should be introduced and the significance of the top number explained. Specific suggestions for lesson procedures are included in the graded sections for the appropriate grades.

It is recommended that different rhythm patterns be played at the same time by different instruments after success in unison playing. In kindergarten all patterns should be in unison. In first grade, it is best to have no more than three patterns played at the same time. By the end of third grade, approximately five or six rhythm patterns should be played simultaneously. This should not suggest that unison and fewer rhythm pattern selections should not be continued throughout the program for they provide for continued enjoyment of familiar music activities.

When introducing the playing of multiple rhythm patterns, after successful unison playing, it is best to have several instruments play the basic pattern throughout the song and another group of instruments play a different pattern. The teacher can use any number of basic note patterns. New patterns, using the notational skills already introduced, can be presented by the teacher or even suggested by the children. Illustrations of this are included in the appropriate graded section.

As new notational symbols (half note, half rest) are introduced and developed, they can be used for more varied and interesting activities. It is well to note that as the development of multiple part playing occurs, it is recommended that one part be added at a time, such as from three parts to four and then five.

It is important that when playing parts, the concept of strong or principal beats be identified by having the heavy sounding or loud instruments such as the tone block, drums or cymbals, played on these beats. In two-four time (or fast six-eight), this is beat one; in three-four time, it is beat one; and in four-four time, it is beat one and beat three. It is expected that several songs will be available in each building written on large paper using three to six staffs to facilitate instruction of music reading of multiple parts.

Flutophones (Grade Four)

In the fourth grade, flutophones are used in the classroom instrumental music program. Children in these grades provide their own instruments by purchasing them at school. Printed music and other instructional needs are provided by the school.

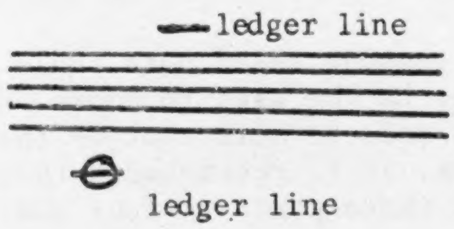
The instruction of the flutophone is a basic part of the development of the instrumental program in that it introduces the complexity of tone variation at the same time as reading the different rhythmic patterns the notes represent. The manner in which the flutophone is played, i.e., the covering of designated finger holes, makes it possible for some children who may be limited in vocal ability to produce good results. For this reason, this program offers to the "poor singer" an opportunity for success in an important part of the music program.

Content

It is important that the teacher and pupils review the music reading skills introduced, such as time signature, kinds of notes and note values, staff, bar lines, measures, repeat signs and other notational signs and symbols previously introduced. At this time, the significance of the treble clef sign as the "G" clef should be explained and the letter names of the treble clef staff demonstrated fully. It is suggested that the two simple sayings for identifying the lines and spaces be learned:

1. Lines from bottom -- Every Good Boy Does Fine
2. Spaces from bottom -- F A C E (face)

It is also important to point out that the letter names of the scale are in alphabetical order from the bottom to the top of the staff, i.e., E, F, G, A, B, C, D, E and F and that the musical alphabet goes from A to G and repeats when necessary. Ledger lines should be introduced when necessary to show the procedure used for notes above and below the staff.



Suggestions for the introduction of the flutophone may be found in the graded section for the appropriate grade.

In subsequent lessons, fingering positions for specific notes should be introduced and simple melodies played. New songs should be introduced to the children weekly and they should be encouraged to practice them at home. The material and music provided give ample opportunity for new combinations and simple melodies.

Music Time With Flutophone is the basic text.

The flutophones should also be used, when appropriate, to accompany vocal selections.

Keyboard Experience (Grades 3, 4, 5 and 6)

Perhaps the most common of all musical instruments in our society is the piano. The piano not only functions as an instrument for accompaniment but also offers a help in the selection of pitch and simple chording with singing or instrumental music. It is felt that a basic knowledge of the piano and how it can be used in a desirable goal of the music program. ,

Keyboard experience differs from piano instruction in that the piano keyboard is used as a teaching aid for the better understanding of music in general and for teaching children how to make simplified use of the piano. In this way, it can be used to develop better singers, music readers and listeners.

Keyboard experience is another means by which children may be helped to sing on pitch, understand scale structure, understand intervals, develop a sense of harmony, develop note-reading skill and know the piano keyboard.

The piano does not replace bells, autoharp, and other teaching aids but, rather, is used along with them. Knowledge of the piano makes for more intelligent use of other instruments.

Through the use of keyboard experience the child will develop and extend broad areas of knowledge of music. These include an increased number of practical musical experiences, a stimulation to further musical experiences, seeing the relationship of notes and their uses in songs, learning the fundamentals of music, developing listening skills, and developing creative skills in music.

Content

The teacher should provide each student with a three octave tagboard keyboard, or have the students make them (specific directions are included in the graded Instrumental Resource section). The student should have the keyboard before him at all times during classroom keyboard music activities. While at times no reference will be made to the paper keyboard, it should be one hand in the event some discussion arises where reference to it will make for clearer understanding. The piano should always be present and, if possible, the bells and autoharp should be on hand.

Third graders are introduced to the keyboard in approximately six lessons. They should learn to play the C Major scale, the arrangement of whole steps and half steps that comprise a Major scale and how to play a five finger melody.

Chords are introduced in the fourth grade with the building of the triads I - vii^{o} in C Major. Approximately nine lessons are devoted to keyboard activities in grade four.

Fifth grade work, again in nine lessons, focuses on the primary chords in C Major, harmonizing melodies with the I and V chords in root position and finally using the V^{7} chord.

Harmonizing simple C Major melodies using I, IV and V^{7} chords is pursued in grade six and finally expanded to include the key of G Major. Approximately eighteen lessons are devoted to keyboard experience in the sixth grade.

RECOMMENDATIONS FOR THE CLASSROOM MUSIC LISTENING PROGRAM

In the Bloomington Elementary Schools, instruction in the music listening program is a basic part of the classroom music program. One period each week, or an equivalent amount of time, should be devoted to this particular area. This would total about twenty-five minutes directly focused on the development of those activities that would lend themselves primarily to instilling a positive attitude toward music. Instruction in music listening related closely to the other areas of instruction, vocal and instrumental, in that it requires the devlopment of listening skills, some recognition and understanding of structure of music and an awareness of the diversity of rhythmic patterns, tonal differences and music moods. This area of music instruction relates to the more passive, i.e., the non-performing role of the reactor, listener or appreciator. As previously mentioned, however, the "appreciator" in a real sense does perform certain activities in response to and in relation with the music, as in the case of the researcher who looks into the life of a composer or the background of a musical composition.

It is in this area of instruction that the school transmits the musical heritage through the presentation, identification and instruction of musical selections. The student is exposed to many types of compositions, composers and performers and the history and development of this material are primarily in the pedagogic area, rather than on the musical talents and skills of the teacher.

Methods

The appreciation of music, its structure, its variety, its complexity and its beauty, is based partly upon a knowledge and understanding of it. It is well then for the teacher to have in mind, when planning classroom activities, specific goals for pupil attainment. The planning of purposeful classroom activities in the music program is as important as in any other subject area.

The following lesson procedure is recommended for classroom use.

Recommended Daily Lesson Plan--Music Listening Lesson (25 minutes)

1. Review past lesson topic and understandings . . 3 minutes
    - Various "moods" of music
    - Composers
    - Kinds of compositions
    - Folk music around the world
    - Instruments
    - Point of interest
    - Compositional devices
2. Introduce new topic and set purposes of . . . . 15 minutes goals; present materials, highlight points of interest, recordings, story, etc.
3. Discuss content in terms of the objectives. . . 7 minutes or purposes; draw conclusions and decide method of recording them.
    - Make booklet, write summary, draw pictures, etc.

25 minutes

Content

In kindergarten and the first grade, simple familiar musical forms are used to introduce to the children an understanding of the differences existing in music structure and purpose. A lullaby, for example, to put a person to sleep, and a dance to stimulate their sense of rhythm. This concept of musical structure is expanded in the fourth grade by the introduction of a number of additional forms of music such as the gavotte, the chanty, the waltz and others. Point out the purposes for the different types of music with review of the previously taught types. In the sixth grade, the major forms of music such as the symphony, suite, opera and others are introduced as the most complex of musical forms. Recommended examples are used to demonstrate the aspects of their structure and effectiveness. In this manner, it is felt that a basic knowledge of the different types and forms of musical composition and the purposes for which they were used can be developed.

Not only do we identify and describe forms of music but also, beginning in the second grade, we begin introducing the instruments that are used to produce this music. In the second grade, the introduction of the families of the orchestra is felt to be an adequate beginning. Understanding the familial relationship of instruments that are blown, that are struck, that vibrate a reed or are plucked or bowed and the similarity of the sounds produced is the major objective at this point.

In grade four, a more extensive examination is made of each of the families of instruments with more focus on the specific instruments within each family, recognizing its shape, sound and the method of playing it. This offers a good opportunity to prepare the children for the selection of an instrument in grade five in the instrumental program. Collecting pictures of instruments, visiting the band practice sessions and having demonstrations in the classroom offer some opportunities for instruction.

In the listening program one of our goals is to bring about an understanding of "composership," that is, that most music is written, and that a composer is a creative, talented and somewhat unique person. In grade three, eight composers are introduced with examples of their music presented in the text material. It is suggested that some research into the life of the composer with booklets, discussions and reports be parts of the activities. Later in grade five, the original eight composers are reviewed and eight additional composers introduced. Again some of their works and their lives are presented with opportunities for research made available. More extensive study of some of the major works of these and other composers is a part of the sixth grade curriculum which also includes an introduction to some of the technique used in contemporary compositions.

The content of the music listening program is presented in the following graded outline. It follows a developmental progression and is organized into these parts: musical forms, composers and their compositions, musical instruments and their uses, musical organization and extensive listening experiences with a wide variety of selections suggested for use.

It is presented in such a way as to provide systematic listening experiences adopted from the basic listening series: R.C.A. Listening Program, Volumes I - VI; Adventures in Music Listening, Grades I - VI (R.C.A. Victor); Musical Sound Books Records and listening activities in Exploring Music (HRW). In addition, the study of composers requires the use of the Music Masters Series (Vox). Individual recordings demonstrating instruments of the orchestra in great works are further recommended in the graded sections of this Guide.

THE NON-CLASSROOM MUSIC PROGRAM

Music Consultant

The Bloomington Schools employ music consultant personnel to provide leadership in the music instructional program throughout the elementary schools. The music consultant functions both in the classroom music program and in the non-classroom program such as band, string, and select chorus instruction.

Music consultants are assigned to schools by the elementary district office to work with the personnel in the schools under the direction of the elementary principal. Consultants are responsible to the principal of the building in which they are working according to the schedule of assignments. They are to develop a working schedule of instrumental instruction periods. This schedule should provide opportunity for the classroom teachers to sign out the services of the music consultant as well as setting regular times of instrumental instruction and chorus work. The consultant should provide leadership in the planning and execution in the music program through:

- Inservice work within the building in all areas of music instruction.
- Teacher consultation for improvement of the classroom music program through teacher-consultant conferences, classroom visitation, grade area meetings, demonstrations, workshops, clinics and the distribution of written materials.
- Instrumental instruction of all pupils in grade five, and in the school select band and string. The consultant screens students for placement in the select band, and strings, identifies music, organizes performances and sets up the annual music concert.
- Advisory service to the principals in recommending action to aid in the improvement of the music instructional program in the building.
- Serving as a consultant in connection with all special music programs or functions such as music festival, roundup, Mothers' Club, P.T.A., and other approved functions involving music.
- Operating the non-classroom music instructional program with respect to all business aspects of inventory, inspection and repair of instruments, storage and care of instruments, music and all materials, supplies and equipment of the music program.
- Identification and direction of the school select chorus as it provides an opportunity for the instruction of vocally skilled pupils. The music consultant screens all fifth and sixth grade students and selected gifted fourth grade students for placement in the school select chorus. The consultant selects the music, organizes the program, prepares for performances such as the annual spring concert, Mothers' Club, P.T.A. and other approved functions.

Music consultants also provide leadership at a district level. They meet regularly with the Coordinator of Music for the general purpose of the improvement of instruction of music.

The consultants work cooperatively with other music consultants under the direction of the music coordinator for the improvement of the music instructional program in the Bloomington Elementary Schools:

- To provide services as needed for inservice work at a district level for upgrading instruction.
- To direct attention toward curriculum study and development to improve the quality of the curriculum.
- To identify and recommend materials, supplies and equipment that would result in an improved quality of instruction. This should include instruments, mouthpieces, music and furniture.

The Select Chorus

The music consultants test all fifth and sixth grade children, and selected, gifted fourth grade children, as to their vocal ability. Children who demonstrate the interest and ability in vocal music are indentified in this way and recommended by the consultants for the school select chorus. A good guideline in selecting children for the chorus is generally not to select more than a third of all the children tested. However, in buildings with very few fifth and sixth grade children this percentage should probably be exceeded. It is recommended that no chorus be smaller than forty or larger than eighty in number. The consultants inform the principal as to names of the children recommended. Weekly practices are held by the consultants of approximately forty-five minutes in length. Whenever possible, these practices are held outside of the regular school day or during the special activities-study period time.

The select chorus performs as opportunities present themselves, such as Mothers' Club visitation and student council meetings, and at other approved times. In the spring of the year the chorus holds a special performance, usually in cooperation with the select band to present to the parents the evidence of growth. Special performances of the select chorus or other vocal groups are permitted with authorization of the elementary district office.

The String Instrumental Instruction Program

The program of string instrument instruction in the Bloomington Schools is open to all fifth grade students and to sixth grade students who have had string instrument instruction. At the beginning of the year a demonstration of the string instruments is given to the students and a notice telling about the program is sent home with the children. This notice is returned with their parent's signature if they are interested in receiving instruction.

Classes are held once each week on a specified day for up to forty-five minutes. Because frequently more than one student is assigned to each school instrument, the instruments are taken home for practice in rotation during the week between classes. The students are expected to be responsible for getting instruments returned to the buildings at the specified time. At the end of the first semester, a string ensemble in each school will be selected.

Each fifth grader in the Bloomington School has a semester of instruction on a band or string instrument for one semester. Students electing a string instrument recieve instruction the first semester and those electing a band instrument, the second semester.

Instruments are assigned on the basis of student choice, the number of instruments available and the results of the music aptitude test, (Selmer Music Guidance Survey) which is administered to each fifth grader at the beginning of the year. Because of the limited number of school instruments, the parents are encouraged to provide instruments for their child's instruction if they are able to do so.

The Select Strings

The student who completes successfully the first year of string classes is recommended for subsequent instruction and can register for classes in sixth grade.

String groups have performed at P.T.A. meetings, Mothers' Club meetings, student council programs, music festivals and on spring concert nights. These programs are arranged in each building with the principal. Participation in programs by string students is limited in the same way as in other performing activities. For special performances by these students, authorization from the elementary office is required.

The Band Instrumental Instruction Program

Band instruments are provided by the school and are assigned to fifth graders electing the band experience.

Band instruction is organized so all children receive two instrumental instructional periods each week. The first of these is a sectional class. Band instruments are grouped in five sections (clarinets; flutes and saxophones; percussion; trumpets, mellaphones and French Horns; and trombone, baritones and tubas.) The second instructional period is as a member of the classroom band which includes all of the sectional members.

The Select Band

At the conclusion of the fifth grade those students playing band instruments are evaluated by the consultants and recommended either for subsequent instruction as a member of the select band in grade six or for termination of formal band instruction. The competence, enthusiasm, interest and potential for future success are basic criteria for this evaluation. Children having their own instruments may continue with the consent of the music consultant.

In the beginning of sixth grade, those children recommended for select band are identified by the music consultant and the select band is organized. Music consultants notify the principal as to the names of pupils who are assigned to the select band.

Sectional practices for select band are held weekly and organized as in fifth grade. Full band practices are usually held weekly for about thirty to forty minutes in length. Frequently these are scheduled after or before school. Children continue with band instruction so long as they give evidence of interest and achievement. New enrollees are systematically evaluated by the music consultant for possible inclusion in the program.

The select band is not primarily a performing group. However, it is important that a reasonable number of opportunities be provided to help motivate and encourage growth. Occasional appearances at Mothers' Club meetings and student council functions in the building are usually sufficient. It is well to strongly resist the inclination to exploit the talents of individuals and groups of musically apt pupils. Special performances by the select band or other instrumental musical groups are permitted with authorization of the elementary district office.

Each select band is expected to perform annually for the parents of the school at the spring music concert to be held in May. This concert presents as opportunity to demonstrate the growth in competence of the band as a group and as individuals.

This concert is shared with the string ensemble and the chorus so that approximately one hour is used -- one-half band and strings and one-half chorus.

All-City Chorus

The Bloomington All-City chorus was first organized in October, 1962. It is a city-wide group of fifth and sixth grade pupils selected from the members of the select choruses of the elementary buildings. These children are selected at large from each building. The chorus is to have no more than two-thirds of either boys or girls. In order for a child to participate in this chorus, he must be a member of his building's select chorus, be recommended by the music consultant, and have his parents' approval to belong to the group.

The purposes of this chorus are:

- To present by means of public performances the highest type of achievement that can be exemplified by selected, talented children in the elementary vocal instructional program.
- To give the members the experience of being part of a large excellent chorus and through this means to develop a high level of skill in the use of their voice, in music reading, and in other aspects of vocal music.
- To understand that the singing voice is a form of communication and a way of expressing ideas and emotions.
- To make the student aware of his heritage through the use of good choral music taken from the classical music through the ages.

After a child is selected for the All-City Chorus, conduct, regular attendance and vocal performance will be considerations for continued membership. Pupils having two unexcused absences from rehearsals or performances will be automatically dismissed.

The All-City Chorus is administered by the All-City Chorus Committee which is made up of music consultants and includes the chorus director and an accompanist.

All-City Orchestra

The Bloomington All-City String Orchestra was organized in October, 1963. It is a city-wide organization made up of selected string instrument pupils from the various elementary string ensembles. At least one pupil from each building is included. Candidates for the orchestra are recommended by the building music consultant and evaluated by the director or assistant director.

The purposes of the orchestra are:

- To present by means of public performances the highest type of achievement that can be exemplified by selected talented children in the elementary instrumental instructional program.
- To give the members the experience of being a part of a large orchestra and through this means to develop a high level of skill in the use of their instrument, in music reading and in other aspects of instrumental music.
- To understand that instrumental music is a form of communication and a way of expressing ideas and emotions.

- To make the student aware of his heritage through the use of good music taken from the classical music through the ages.

After a child is selected for the All-City Orchestra, conduct, regular attendance and performance will be considerations for continued membership. Pupils having two unexcused absences from rehearsals or performances will be automatically dismissed.

The All-City Orchestra is administered by the All-City Orchestra Committee which is made up of music consultants and includes the orchestra director and accompanist.

All-City Band

The Bloomington All-City Band was just organized in 1964 and is a City-wide organization made up of selected sixth grade band students from the various elementary buildings. At least one pupil from each school is included. Candidates for the band are recommended by the building music consultant and evaluated by the director.

The purposes of the band are:

- To present by means of public performances the highest type of achievement that can be exemplified by selected, talented children in the elementary instrumental instructional program.
- To give the members the experience of being a part of a large band and through this means to develop a high level of skill in the use of their instrument, in music reading and in other aspects of instrumental music.
- To understand that instrumental music is a form of communication and a way of expressing ideas and emotions.
- To make the student aware of his heritage through the use of good music taken from the classical music through the ages.

After a child is selected for the All-City Band, conduct, regular attendance and performance will be considerations for continued membership. Pupils having two unexcused absences from rehearsals or performances will be automatically dismissed.

The All-City Band is administered by the All-City Band Committee which is made up of music consultants, including the director.

SCOPE & SEQUENCE (K-12)

The Scope and Sequence has been developed to provide quidelines for teachers in the instruction of music. Though music is a performing art, it is also an aural art and academic discipline that can be pursued and enjoyed without performing abilities. The Scope and Sequence, consequently, has been organized into the two main areas of concepts and skills as follows:

- **I. Concepts**
    - **A. Rhythm**
    - **B. Melody**
    - **C. Harmony**
    - **D. Form**
    - **E. Expression**
- **II. Skills and Experiences**
    - **A. Vocal**
    - **B. Instrumental**
    - **C. Listening**
- **III. Selected Topics**

The chart on the following pages indicates the recommended time for initial introduction of the concept or skill identified. This is indicated by the code I and the line indicates continued instruction, expansion and development.

MUSIC SCOPE AND SEQUENCE

I = Introduction
— = Extension

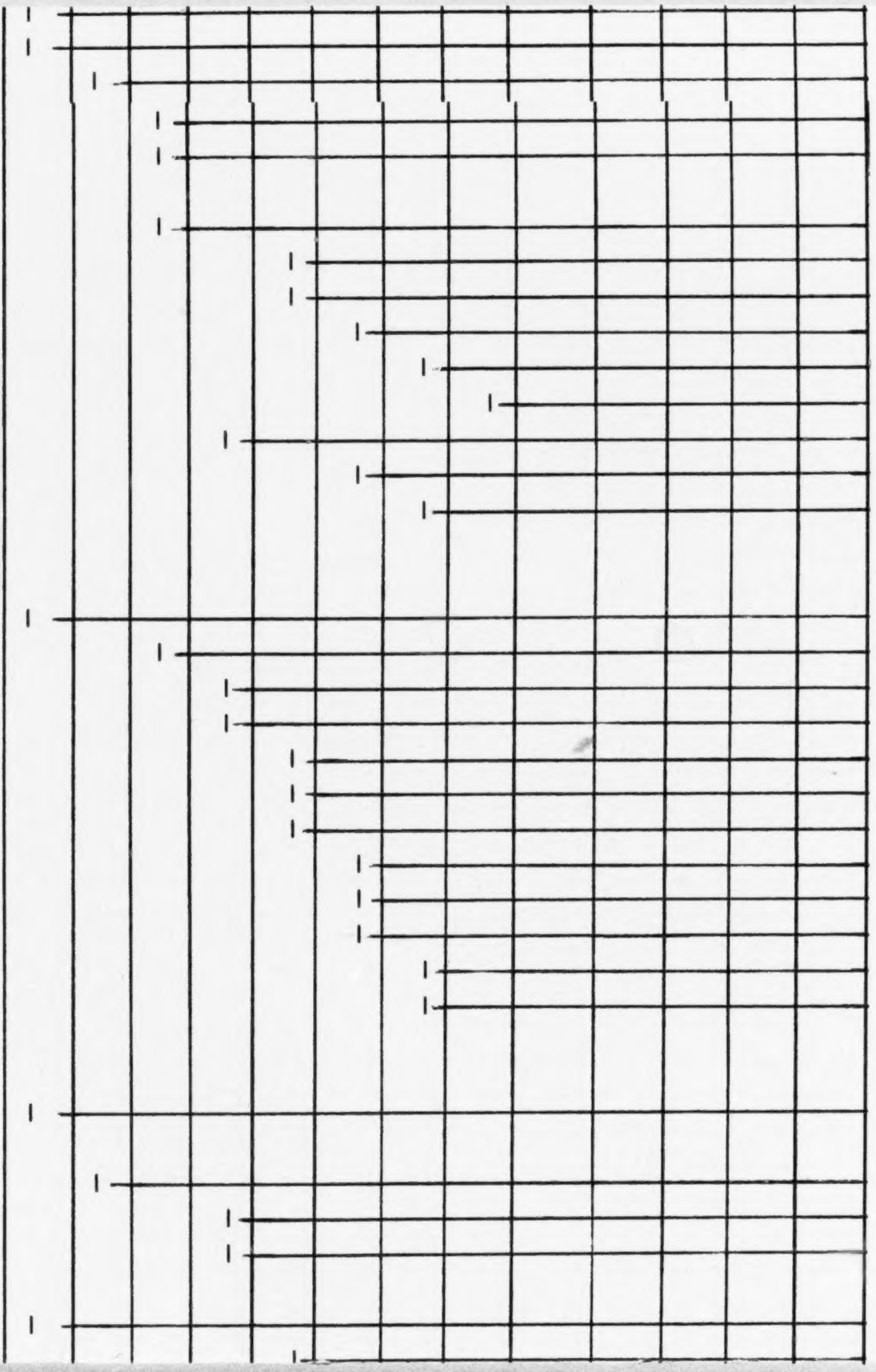
LEVELS

	Kg	1	2	3	4	5	6	7	8	9	10	11	12
I. CONCEPTS													
A. RHYTHM													
1. Beat (pulse)													
a. Become aware of the pulse in music	I	—	—	—	—	—	—	—	—	—	—	—	—
b. Rhythm of the melody (rhythmic pattern)		I	—	—	—	—	—	—	—	—	—	—	—
c. Meter		I	—	—	—	—	—	—	—	—	—	—	—
d. Accents					I	—	—	—	—	—	—	—	—
e. Syncopation						I	—	—	—	—	—	—	—
2. Duration													
a. Become aware of longer and shorter tonal durations	I	—	—	—	—	—	—	—	—	—	—	—	—
b. Written symbols depicting rhythmic duration													
1) ♩ , 𝅗𝅥 , ♪ and 𝄽		I	—	—	—	—	—	—	—	—	—	—	—
2) 𝅗𝅥. , 𝅝 , 𝄼 and 𝄻			I	—	—	—	—	—	—	—	—	—	—
3) 𝄾				I	—	—	—	—	—	—	—	—	—
4) ♩.					I	—	—	—	—	—	—	—	—
5) ♪. , 𝅘𝅥𝅯 and 𝄿						I	—	—	—	—	—	—	—
6) Triplets							I	—	—	—	—	—	—
3. Meter signatures													
a. 2/4, 3/4 , and 4/4		I	—	—	—	—	—	—	—	—	—	—	—
b. 6/8 and 3/8						I	—	—	—	—	—	—	—
c. 3/2, 2/2, and ¢							I	—	—	—	—	—	—
d. 9/8 and 12/8								I	—	—	—	—	—
e. Other compound and irregular meters									I	—	—	—	—
4. Tempo													
a. Distinguish characteristics of fast and slow	I	—	—	—	—	—	—	—	—	—	—	—	—
b. Relate tempo to meter						I	—	—	—	—	—	—	—
c. Metric markings						I	—	—	—	—	—	—	—
B. MELODY													

1. Recognition of high and low
2. Melodic direction (ascending, descending, same)
3. Develop an awareness of melodic phrases
4. Movement in steps and skips
5. Pitch designation in treble clef
6. Tonality
   a. Major
   b. Minor
   c. Pentatonic
   d. Mode
   e. Other tonal organizations (whole tone, twelve tone row, etc.)
   f. Polytonality
7. Key Signatures
8. Chromatic tones
9. Pitch designation in bass clef

C. HARMONY
1. Awareness of multiple sounds
2. Chord changes produce harmonic movement
3. Melodies demand chord changes in accompaniment
4. Textures in music (polyphonic, homophonic)
5. Triad
6. Chord symbols
7. Intervals
8. Consenance - dissonance
9. Primary chords in major (I, IV and V)
10. Seventh chords
11. Primary chords in minor
12. Inversions

D. FORM
1. Awareness of musical phrases
2. Repetition and contrast (like and unlike tonal and rhythmic patterns and phrases)
3. Cadence
4. Themes
5. Specific musical forms
   a. Song forms – lullaby
      folk song



— folk song
— chanty

b. Dance forms — gavotte
— minuet
— waltz
— ballet

c. Imitative forms — rounds and canons
— rondo
— theme and variations
— fugue

d. Instrumental forms — march
— program music
— suite
— sonata, concerto, symphony

e. Large vocal forms — operetta
— opera
— musical comedy
— overture
— oratorio and cantata
— Art song

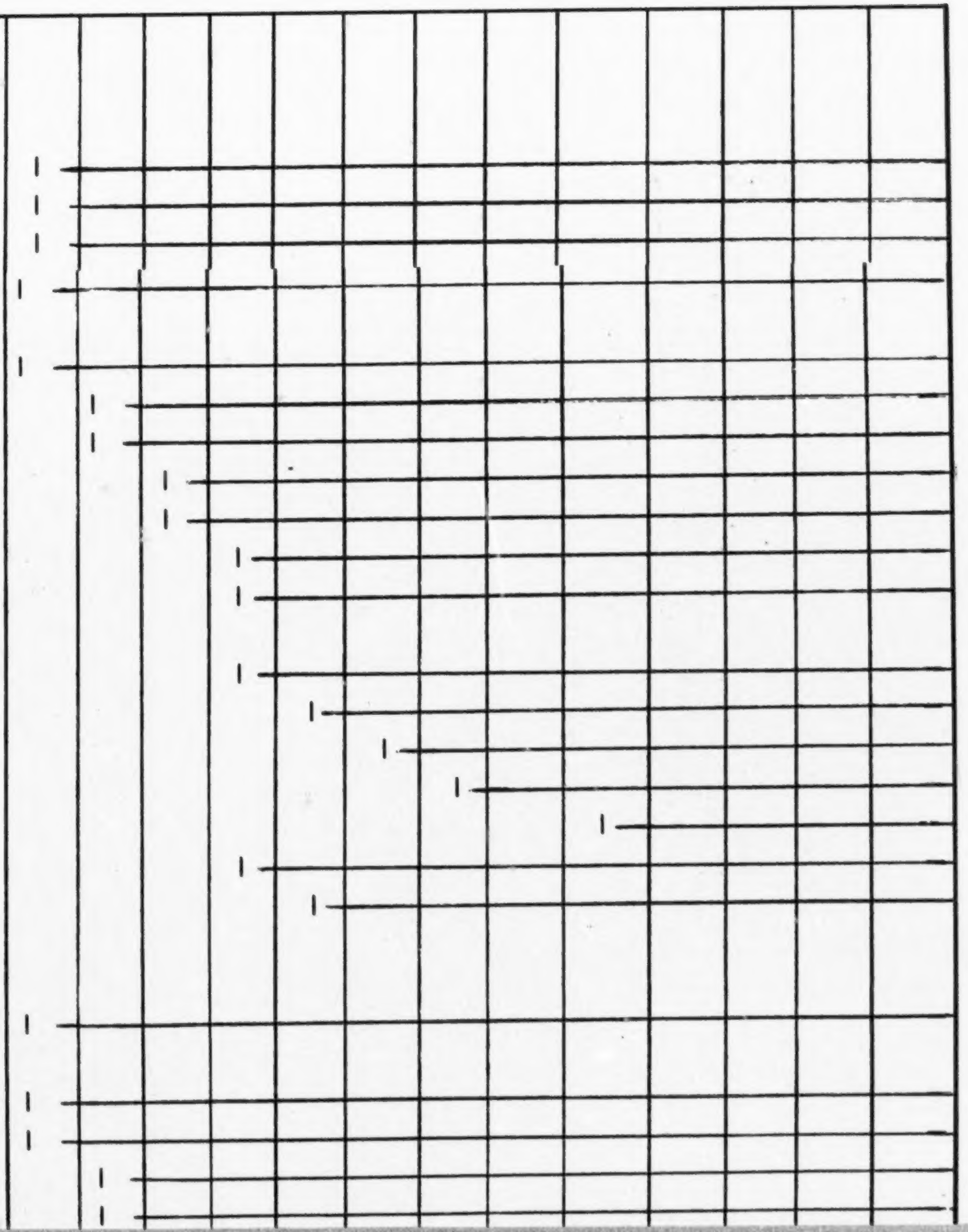
E. EXPRESSION

1. Respond to the mood
2. Dynamic markings
3. Tone color (timbre)
   a. Orchestra, band, piano, voice
   b. Woodwind, brass, percussion, strings
   c. Individual instruments
4. Expressive contributions of melodic contour rhythmic pattern, meter, tonality, harmonic sequence

II. SKILLS AND EXPERIENCES

A. VOCAL
  1. Sing informally for enjoyment
  2. Sing in tune
  3. Sing with a light, pleasant tone quality
  4. Sing by memory a variety of songs
  5. Establish good singing habits in posture, enunciation, breath control
  6. Follow written notation
  7. Recognition and utilization of notational symbols
  8. Sing the major scale
  9. Differentiate between steps and skips on the staff
  10. Recognition and utilization of dynamic markings
  11. Sight read a vocal line
  12. Independence in part singing
    a. Rounds and canons
    b. Descants and partner songs
    c. Two-part songs
    d. Three-part songs
    e. Four-part songs
  13. Location of the tonal center from the key signature
  14. Create simple melodies

B. INSTRUMENTAL
  1. Respond physically to rhythmic music
  2. Rhythm instruments
    a. Play rote accompaniments to singing
    b. Play recurring rhythm patterns in unison
    c. Play rhythm patterns by note
    d. Play rhythm patterns in 2 and 3 parts



- e. Play rhythmic patterns with more than 3 parts
- 3. Melody instruments and autoharp
  - a. Play rote melodic patterns on bells
  - b. Play one-chord accompaniment on autoharp
  - c. Play simple melodic patterns by note on bells
  - d. Play one and two-chord accompaniment on autoharp reading chord symbols
  - e. Keyboard
  - f. Flutophone
  - g. Instruments of the band and orchestra

C. LISTENING

1. A wide variety of music listening experiences
2. Respond to music in a manner expressive of mood
3. Ability to distinguish between loud and soft, fast and slow, jerky and even, high and low, light and heavy
4. Awareness of medium of performance
5. Recognition of families of instruments
6. Recognition of characteristic singing and speaking tones of men and women
7. Composers and their specific contributions
8. Characteristics of music of other parts of the world
9. Recognition of musical forms and their unique characteristics
10. Contrasts in styles of music
11. Characteristics of contemporary music
12. Compositional devices
13. Periods of musical development

III. SELECTED TOPICS

A. RUDIMENTS OF MUSIC
(Theory, ear training, beginning harmony)

B. WORKSHOP IN MUSIC
(Harmony, arranging for voices and instruments, individual projects)

C. MUSIC LISTENING

*** THE GRADE FOUR PROGRAM ***

MATERIALS, EQUIPMENT AND SUPPLIES

Texts:

	Publisher
EXPLORING MUSIC 4	HRW
EXPLORING MUSIC - T.E.	HRW
Music Across the Country	Follett Pub. Co.
Music Across the Country - T.E.	Follett Pub. Co.
Music Time with Flutophone (Flutophone textbook)	

Records:

EXPLORING MUSIC - Grade 4	HRW
Music Across the Country #4	Follett Pub. Co.
Adventures in Music	
Musical Sound Books - records	
RCA Listening Program	

Additional Materials:

- Rhythm instruments
- Orff instruments (IMC)
- Orff instrument guide
- Grade 4 - Music Appreciation Lesson Plans
- Flutophone Lesson Plans
- Threshold to Music Chart and Teacher's Manual
- Melody bells
- Resonator bells
- Autoharp
- Record player
- Tape recorder
- Tapes
- Piano (or pianet)
- Pitch pipe
- Chalkboard music staff liner

Teacher-made Materials:

- Vertical syllable chart
- Name tags for children for use during consultant demonstrations.

CLASSROOM VOCAL PROGRAM

Behavioral Objectives

I. To sing in tune.

- Given the starting pitch of C, the student will be able to sing "White Coral Bells" in tune and with correct rhythm.

- The student will demonstrate proper voice production by singing with a light, pleasant tone quality.

- The student will be able to sing by memory twenty songs of varying types.

II. To develop rhythmically.

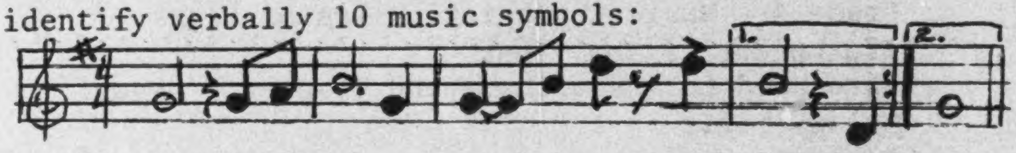
- The student will demonstrate his ability to read rhythmic notation by reading and clapping rhythm patterns in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time that contain 𝅝, 𝅗𝅥, 𝅗𝅥., ♩, ♩., ♪, 𝄻, 𝄼, 𝄽 and 𝄾.

- From a group of four notated rhythm patterns, the student will be able to select the one that is being played or clapped.

- The student will be able to write rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time that have the appropriate number of beats per measure.

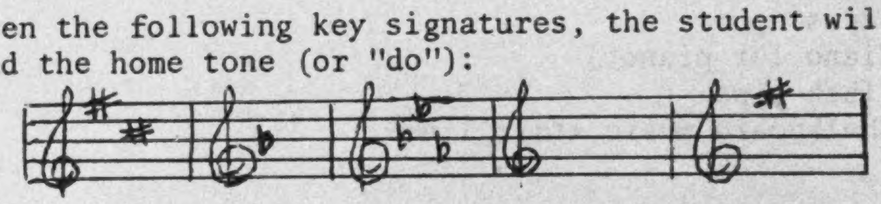
III. To read music.

- Given the following phrase of music, the student will be able to identify verbally 10 music symbols:



- The student will be able to sing "Little Fox" (HRW, p.118) at sight using syllables.

- Given the following key signatures, the student will be able to find the home tone (or "do"):



- Given the song "Holla-Hi! Holla-Ho!" (HRW, p.47), the student will be able to identify its tonality by sight as being Major.

- Given a list of 6 dynamic markings, the student will be able to arrange them in order from the softest to the lowest. (pp, p, mp, mf, f, ff.)

- The student will be able to identify intervals of a second, a third and a fourth in notated music.

IV. To sing in harmony.

- The student will be able to sing a descant to a song as the melody is being sung.
- The student will be able to sing an independent part in two, three and four part rounds.

V. To create music.

- The student will be able to make up a simple melody and notate it on the staff with the key and meter signatures.

PRE-TEST

I. Matching. Match the terms with the correct symbols by placing the letter name of the symbol in the blank by the term.

Notes and Rests -

(D) 1. dotted quarter notes
(C) 2. eighth note
(A) 3. dotted half note
(E) 4. whole rest
(B) 5. half rest

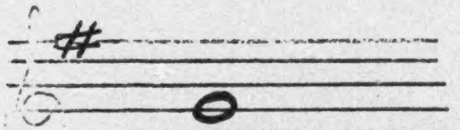
A. 𝅗𝅥.
B. 𝄼
C. 𝄾
D. ♩.
E. 𝄻
F. ♪

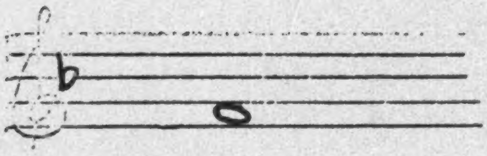
Music Symbols -

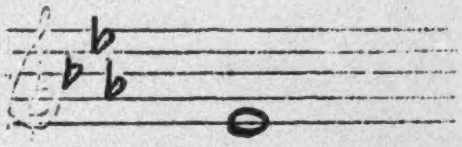
(D) 1. natural or cancel
(F) 2. crescendo
(C) 3. medium loud
(G) 4. medium soft
(E) 5. very soft

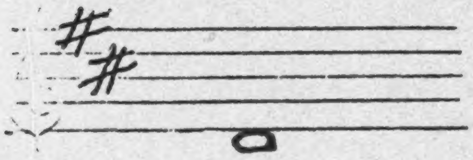
A. >
B. ♭
C. mf (mezzo forte)
D. ♮
E. pp (pianissimo)
F. <
G. mp (mezzo piano)

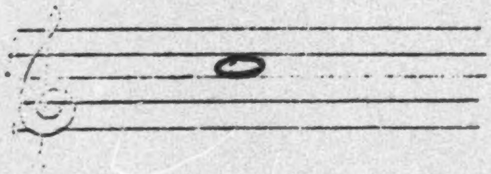
II. Finding "Do". Place a note on the staff to indicate "do" in each key signature.

1.


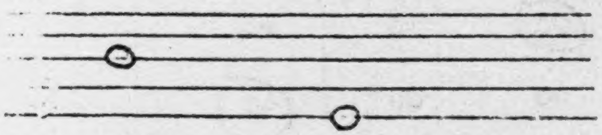
2.


3.


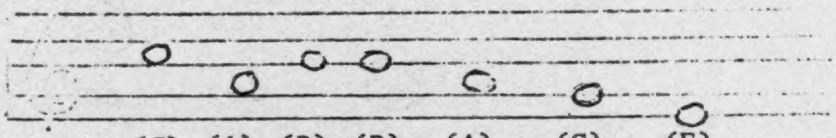
4.


5.


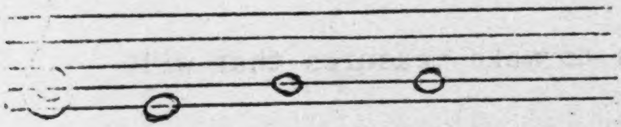
III. Letter Names in the Treble Clef. Put the letter name of each note in the blank below the note.



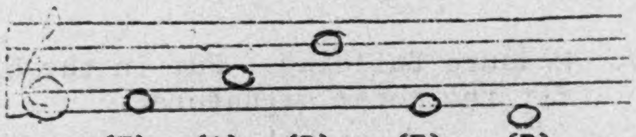
(B) (E)



(C) (A) (B) (B) (A) (G) (E)



(E) (G) (G)



(F) (A) (D) (E) (D)

IV. Syllable Recognition by Ear.
Teacher: Sing the patterns on "loo" or play the patterns on the piano or bells. If played, the following notes are suggested:
do = F re = G mi = A fa = B^b sol = C la = D ti = E do = F

Sing or play each pattern twice very slowly. Then sing or play a third time, more fluently, so the children can check their answers. Children circle the correct syllables. Mark only one syllable in each column. (Second note in column 2, third note in column 3, etc.)

A. do - mi - sol - fa - mi - re - do

B. do - re - mi - re - mi - re - do

C. do - mi - re - fa - re - ti - do (Underlining denotes tones below low "do")

A.

1	2	3	4	5	6	7
sol	sol	[✓ sol]	sol	sol	sol	sol
fa	fa	fa	[✓ fa]	fa	fa	fa
mi	[✓ mi]	mi	mi	[✓ mi]	mi	mi
re	re	re	re	re	[✓ re]	re
[✓ do]	do	do	do	do	do	[✓ do]

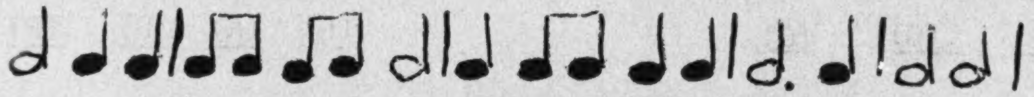
B.

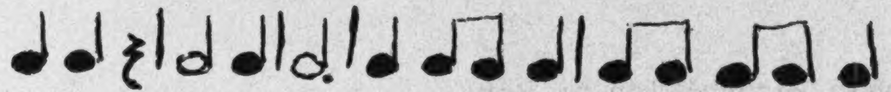
1	2	3	4	5	6	7
mi	mi	[✓ mi]	mi	[✓ mi]	mi	mi
re	[✓ re]	re	[✓ re]	re	[✓ re]	re
[✓ do]	do	do	do	do	do	[✓ do]

C.

1	2	3	4	5	6	7
fa	fa	fa	[✓ fa]	fa	fa	fa
mi	[✓ mi]	mi	mi	mi	mi	mi
re	re	[✓ re]	re	[✓ re]	re	re
[✓ do]	do	do	do	do	do	[✓ do]
ti	ti	ti	ti	ti	[✓ ti]	ti

V. Measure Building. Put in the bar lines to make measures that will fit the meter signature.

A. $\frac{4}{4}$ 

B. $\frac{3}{4}$ 

VI. Listening. Play the recording of "All Beautiful the March of Days" (Record 1, HRW) three times. Allow the students to answer as many questions as they can between each playing, reminding them to check their answers on the last playing.

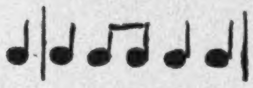
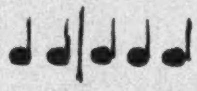
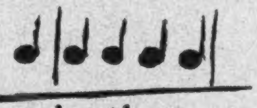
1. The form of this song is

   a) ABAB b) [✓ AABA] c) ABCD

2. The melody of the song is based on a

   a) [✓ major scale] b) minor scale c) pentatonic scale

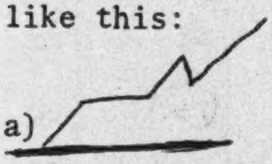
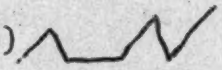
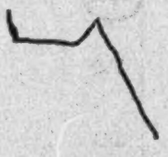
3. The rhythm of the melody begins with this pattern:

   a)  b)  c) 

4. The instrument used to accompany this song is the

   a) [✓ organ] b) guitar c) piano

5. The melody at the beginning of this song could be outlined like this:

   a)  b)  c) 

6. The voices singing this song are:

   a) ladie's voices b) [✓ children's voices] c) men's voices

STUDENT BLANK

I. Matching. Match the terms with the correct symbols by placing the letter name of the symbol in the blank by the term.

Notes and Rests -

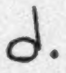
_____1. dotted quarter note

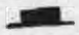
_____2. eighth note

_____3. dotted half note

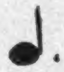
_____4. whole rest

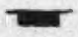
_____5. half rest

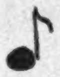
A. 

B. 

C.

D. 

E. 

F. 

Music Symbols -

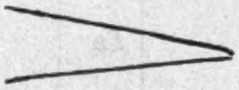
_____1. natural or cancel

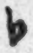
_____2. crescendo

_____3. medium loud

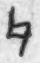
_____4. medium soft

_____5. very soft

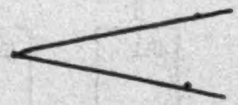
A. 

B. 

C. mf (mezzo forte)

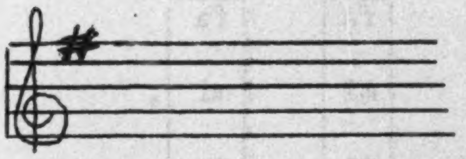
D. 

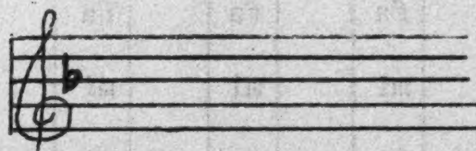
E. pp (pianissimo)

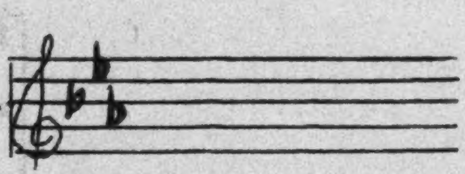
F. 

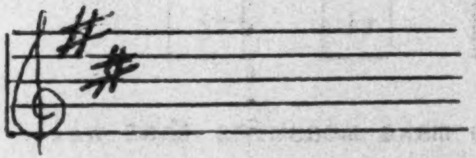
G. mp (mezzo piano)

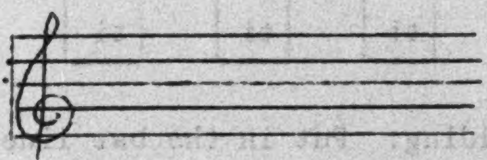
II. Finding "Do". Place a note on the staff to indicate "do" in each key signature.

1. 

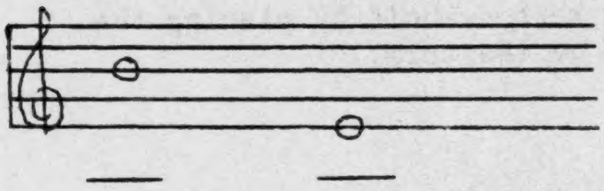
2. 

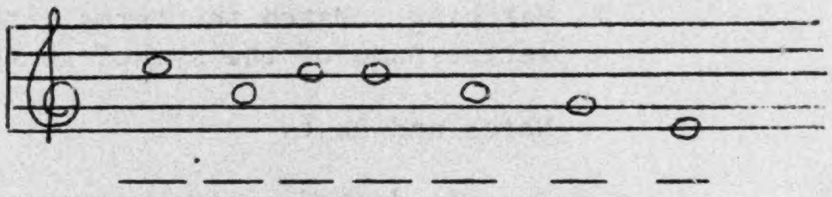
3. 

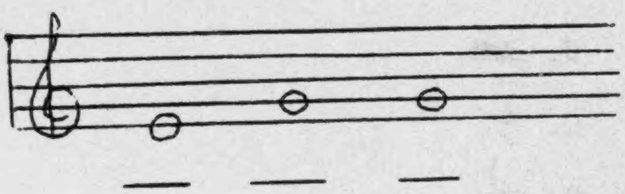
4. 

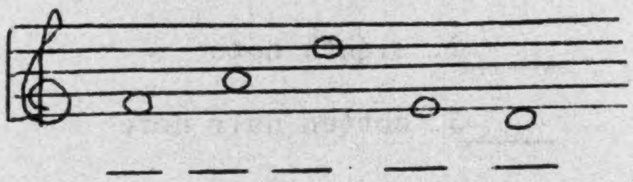
5. 

III. Letter Names in the Treble Clef. Put the letter name of each note in the blank below the note.









IV. Syllable Recognition by Ear. Listen to the phrase, then circle the correct syllables. Every phrase begins on "do".

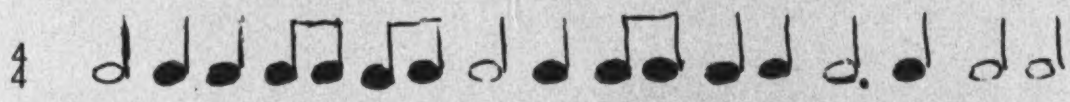
	1	2	3	4	5	6	7
A.	sol	sol	sol	sol	sol	sol	sol
	fa	fa	fa	fa	fa	fa	fa
	mi	mi	mi	mi	mi	mi	mi
	re	re	re	re	re	re	re
	[✓ do]	do	do	do	do	do	do

	1	2	3	4	5	6	7
B.	mi	mi	mi	mi	mi	mi	mi
	re	re	re	re	re	re	re
	[✓ do]	do	do	do	do	do	do

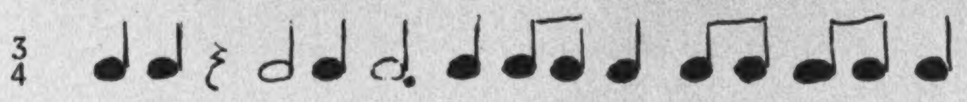
	1	2	3	4	5	6	7
C.	fa	fa	fa	fa	fa	fa	fa
	mi	mi	mi	mi	mi	mi	mi
	re	re	re	re	re	re	re
	[✓ do]	do	do	do	do	do	do
	ti	ti	ti	ti	ti	ti	ti

V. Measure Building. Put in the bar lines to make measures that will fit the meter signature.

A.



B.



VI. Listening. The song will be played three times. Complete as many statements as you can between each playing by underlining the correct answer.

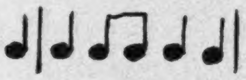
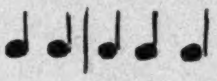
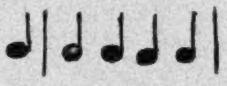
1. The form of this song is

   a) ABAB   b) AABA   c) ABCD

2. The melody of the song is based on a

   a) major scale   b) minor scale   c) pentatonic scale

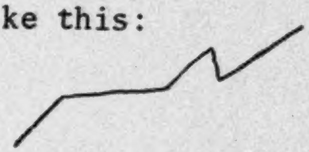
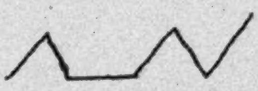
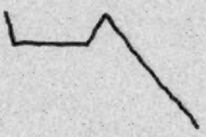
3. The rhythm of the melody begins with this pattern:

   a) 
   b) 
   c) 

4. The instrument used to accompany this song is the

   a) organ   b) guitar   c) piano

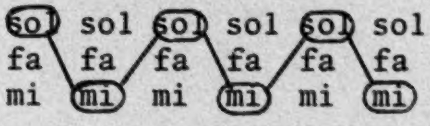
5. The melody at the beginning of this song could be outlined like this:

   a) 
   b) 
   c) 

6. The voices singing this song are:

   a) ladie's voices   b) children's voices   c) men's voices

VOCAL ACTIVITIES

GOALS	ACTIVITIES
I. To Sing in Tune	A. Tone Matching Although we would expect all fourth grade children to be able to match tones, the following devices help them to become more aware of pitch. This is a way of tuning up the children when you start to sing. 1. "Carrying a tone in a basket:" The teacher sings a tone in a middle range on "loo." A child in a front desk repeats it and passes it to the next child until all children have sung the tone. Check on pitch pipe to see if the last child has the same tone that was given. If the last tone is lower, it has "fallen out of the basket;" if the tone is higher, it has "hopped out."
	2. Easy phrases within a song: Select very easy phrases of a song the children know and have various children sing "solos" on these parts.
	3. Teacher sings or plays rhythm instruments a simple pattern, 2 notes as:  sol sol sol sol sol sol fa fa fa fa fa fa mi mi mi mi mi mi
	B. Tone Quality 1. Children should be told to sing "lightly" not "loudly". Children should always sit tall with feet on the floor when singing. 2. Use the tape recorder so individuals can hear how they sound. 3. Play records of children's choral groups. 4. Discuss "tone quality" of school chorus after hearing the group perform.

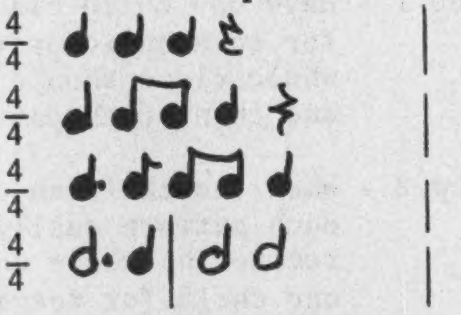
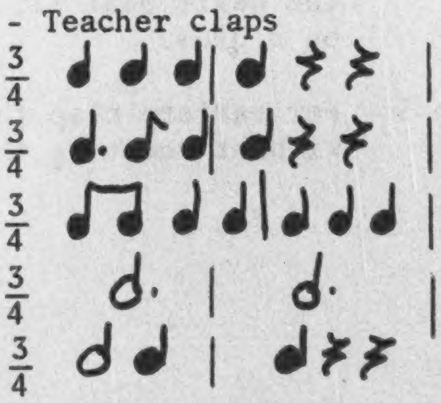
VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
1. This should be done very quickly so that the child forgets himself.	
2. Example: "Row, Row Your Boat" First phrase: "Row, row, row your boat." "Where Is John?" First phrase: "Where is John?" This activity should be done as part of learning a rote song.	HRW p 5 Follett p 101
3. Both children and teacher will feel more confident if the tone matching activities begin with instruments as the Orff Instruments or bells rather than vocally.	Orff Guide pp 19-20
Example: 5 claps, 4 patschen 4 snaps, 5 claps 3 stamps, 5 claps Action should be continuous, no stopping.	Orff Guide p 1

VOCAL ACTIVITIES

GOALS	ACTIVITIES
II. To Develop Rhythmically	A. Rhythmic Exercises 1. Group clapping Step 1 - Teacher begins clapping, children join in imitating the teacher. Step 2 - As teacher changes the patterns, the children change with her. There is no need to keep a basic meter as $\frac{4}{4}$ rather interchange $\frac{3}{4}$, $\frac{4}{4}$, etc. Step 3 - Add finger snaps, stamps and patschen (slapping knees or thighs with hands) Step 4 - Children can take turns being the leader.
	2. Echo clapping Step 1 - Teacher claps a short rhythm pattern and children clap pattern in an echo. Step 2 - Without losing any beats the teacher immediately claps a second short rhythm pattern and children clap pattern in echo, etc. Step 3 - Without losing any beats, class members may take turns leading the group. Step 4 - Add finger snaps, patschen and stamps for more variety.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
Use the pitch pipe to establish the key the song is written in. If teacher must use lower keys when he sings, he should be sure to pitch song correctly for the children. Teacher should sing with a light buoyant tone quality.	Pitch Pipe Tape recorder 1) Vienna Boys' Choir 2) Obernkirchen Children's Choir from Germany 3) Willmar Boys' Choir 4) Others at IMC guide
Example A - Teacher claps Children echo  echo echo echo echo Example B - Teacher claps Children echo  echo echo echo echo echo	Orff Guide pp 1-2 Threshold Charts pp 11, 69-70 Teachers Guide pp 87, 107 Records Echo Songs and Rhythms R1086 Orff's Music for Children R1018

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	3. Unison speech exercises (chanting) Step 1 - Teacher reads words of first two lines in rhythm. Step 2 - Teacher reads words a second time while clapping on beat "one" and "two" having the children clap with her. Step 3 - Teacher repeats a third time while clapping and children "whisper" words in rhythm. Step 4 - Children say words while teacher claps and "whispers" words. Step 5 - Divide class into two groups having one group clap the beats, while the other group says the words.
	a. Thanksgiving chant I Step 1 - Have one child clap the rhythm for each basic pattern. The whole class should then clap and chant each pattern. Step 2 - When the children can read each pattern easily have them recite the whole chant while one child (or teacher) beats the basic beat (1, 2, 3, 4) on a drum. Step 3 - For variety clap the rhythm without reciting the words.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER

$\frac{2}{4}$ There was a frog lived in a well,
1 2 1 2

Whip see-did-dle dee dan-dy dee.
1 2 1 2

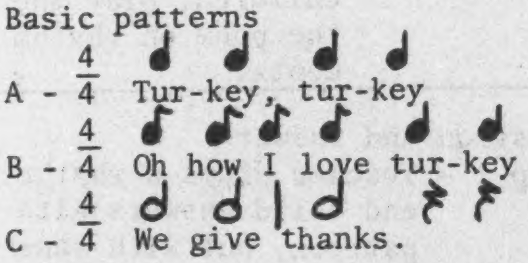
This frog he would a-woo-ing ride,
1 2 1 2

With sword and buck-ler by his side.
1 2 1 2

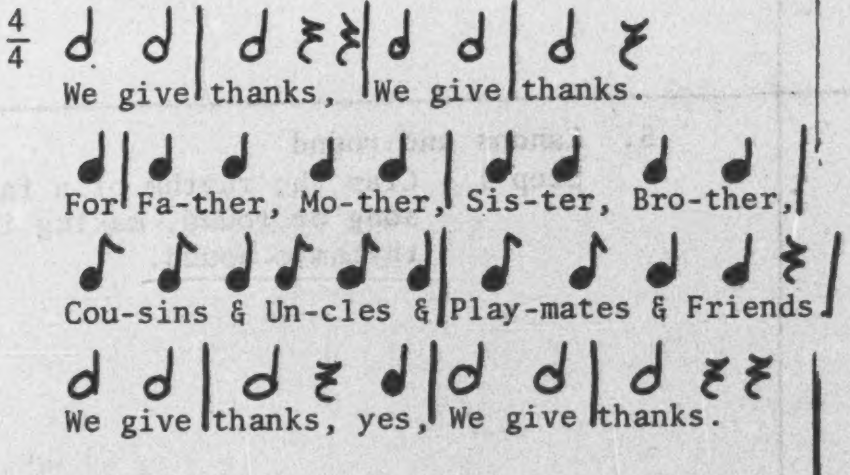
This $\frac{6}{8}$ song moves in two's and therefore, was changed to $\frac{2}{4}$ in the above example.

Have the basic patterns and the whole chant written on the chalkboard.

Chant I - Basic patterns


A - 4/4 Tur-key, tur-key
B - 4/4 Oh how I love tur-key
C - 4/4 We give thanks.

Whole chant


4/4
We give thanks, We give thanks.
For Fa-ther, Mo-ther, Sis-ter, Bro-ther,
Cou-sins & Un-cles & Play-mates & Friends
We give thanks, yes, We give thanks.

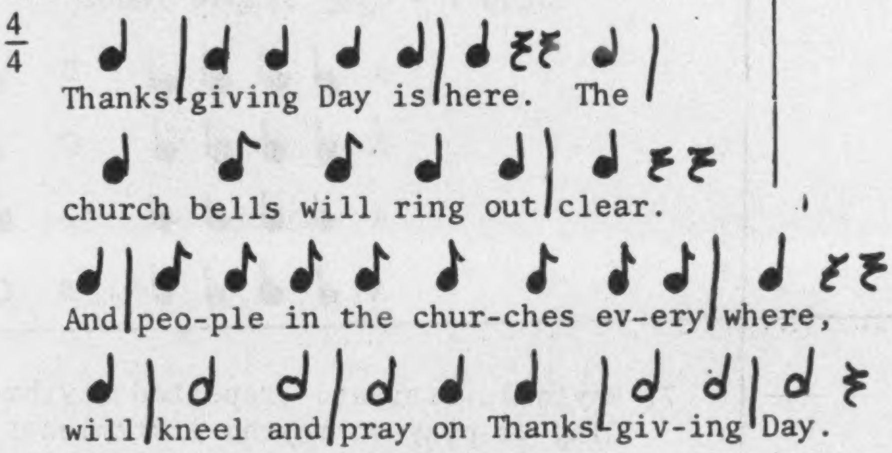
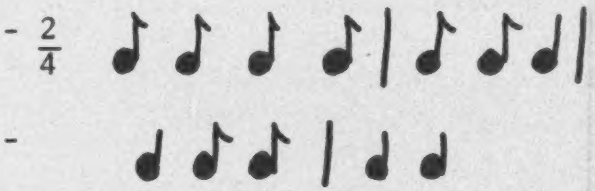
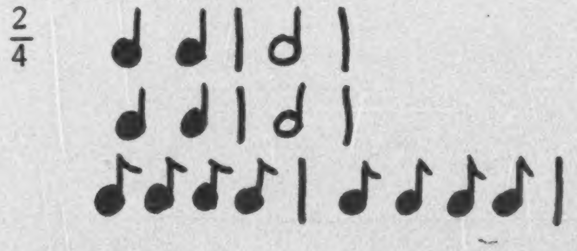
MATERIALS

Orff Guide p 2-10
Threshold Charts 1-11
HRW Chants pp 26, 118, 131, 135, 161, 176, 180

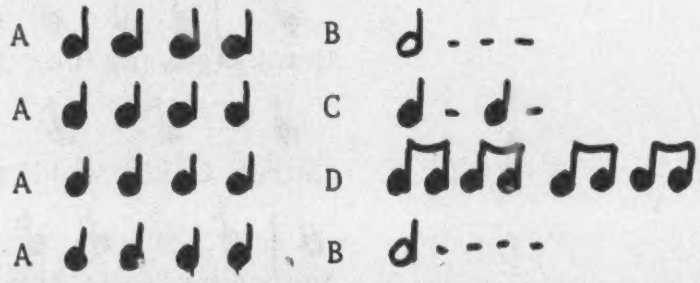
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	b. Thanksgiving chant II Step 1 - Have all children chant the words while one person plays the basic beat on the drum. Step 2 - Divide the class into two, three or four groups; chant the words as a round. Each new group should start after the preceding group passes the two quarter rests.
	c. Poetry Step 1 - Teacher and children recite poem. Step 2 - Teacher claps the meter of the poem while repeating the poem and the children clap with her. Step 3 - All children recite the poem while one child, or several children, play the meter of the poem on rhythm instruments.
	4. Question and answer Step 1 - Teacher plays a rhythm pattern and child answers with a different pattern, but with same number of beats.
	5. Canons and round Step 1 - Clap the rhythm of a familiar song or round, making it a rhythmic sound.

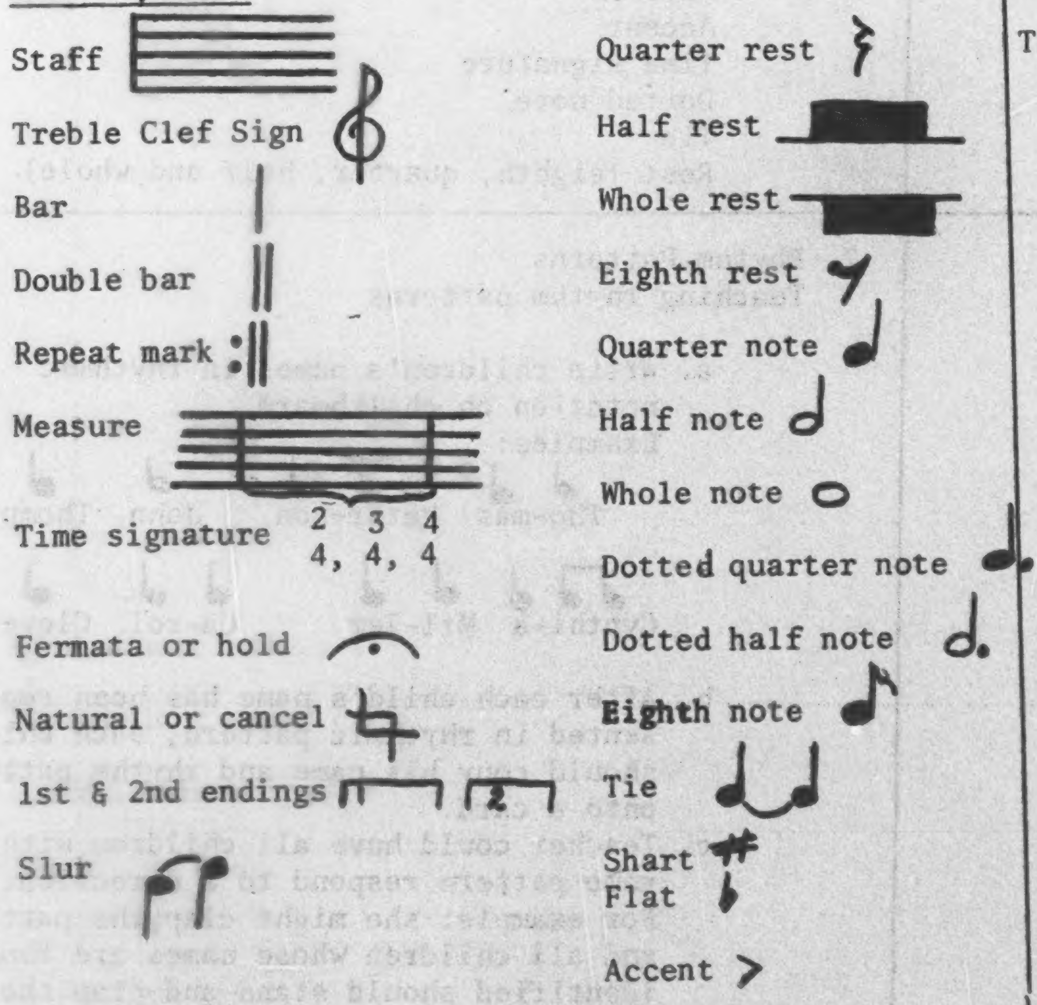
VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIAL
Chant II - Have the whole chant written on the chalkboard.  4/4 Thanks-giving Day is here. The church bells will ring out clear. And peo-ple in the chur-ches ev-ery where, will kneel and pray on Thanks-giv-ing Day.	
See "Poetry" in Holt, Rinehart, Winston text in classified index. Example: "Here We Come A-Piping," Follett p 66. The basic meter for this poem is probably $\frac{3}{8}$. It moves in one strong beat per measure. Clap meter where lines are: Here we come a-piping.	HRW pp 24, 141, 155, 167 Follett text, Poetry Index p 190 Arbuthnot - Anthology of Children's Literature
Example: Teacher -  Child -	Threshold to Music Teachers Guide p 87 Film (available at IMC) "What is Rhythm" F1279
Example: "Three Blind Mice"  For contrast clap: Quarter notes ♩ waist level Half notes 𝅗𝅥 on knees Eighth notes ♪ above heads	Orff Guide pp 4-6 Threshold to Music pp 40, 44, 45, 85 HRW Canons: pp 54, 96, 144, 159, 165 Rounds: pp 5, 35, 37, 38, 68, 69, 63, 97, 105, 108, 134, 164 Kit (available at IMC) Rhythm, the Quarter Note, Half Note K5015

VOCAL ACTIVITIES

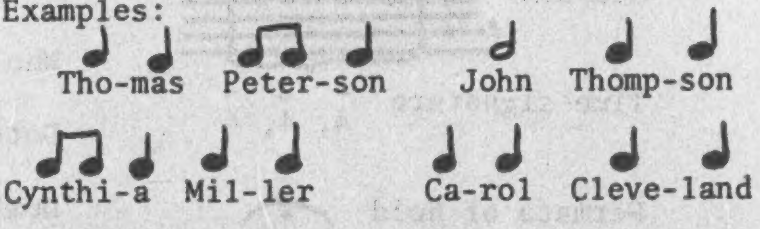
GOALS	ACTIVITIES
To Develop Rhythmically - cont.	6. Rhythmic rondo - A form in which one musical thought or pattern keeps reoccurring. Step 1 - Clap simple rondo 
	7. Rhythmic Ostinato (repeated rhythm pattern) - Clap or play on rhythm instruments a short repeated pattern as an accompaniment to a song.
	B. Reading rhythms 1. Symbols a. Teacher should make a chart for music symbols which will be added to as new symbols are learned by the children. b. Teacher may make a set of flash cards of music symbols to be used in various ways for reinforcement of knowledge of music symbols.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
Have different groups within the room do different parts to the rondo. Try standing, stretching tall and kneeling as you clap the different parts.	Orff Guide pp 9-10 Threshold to Music Chart 71
Using clapping, finger snaps, patschen and stamp for variety.	Orff Guide 6-9 HRW p.112
Music symbols: 	Tagboard

Staff
Treble Clef Sign
Bar
Double bar
Repeat mark
Measure
Time signature
2/4, 3/4, 4/4
Fermata or hold
Natural or cancel
1st & 2nd endings
1
2
Slur
Quarter rest
Half rest
Whole rest
Eighth rest
Quarter note
Half note
Whole note
Dotted quarter note
Dotted half note
Eighth note
Tie
Shart
Flat
Accent

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	
	c. Teaching note values, teacher may wish to use movie "Reading Music: Finding the **Rhythm**" This movie includes: Note values "Beat" Bar Measure Accent Time signature Dotted note Tie Rest (eighth, quarter, half and whole).
	2. Rhythm Patterns Teaching rhythm patterns a. Write children's names in rhythmic notation on chalkboard. Examples:  Tho-mas Peter-son John Thomp-son Cynthi-a Mil-ler Ca-rol Cleve-land b. After each child's name has been represented in rhythmic pattern, each child should copy his name and rhythm pattern onto a card. c. Teacher could have all children with the same pattern respond to a direction. For example: she might clap the pattern and all children whose names are thus identified should stand and clap the pattern in an echo. They might also play the pattern on rhythm instruments.

VOCAL ACTIVITIES

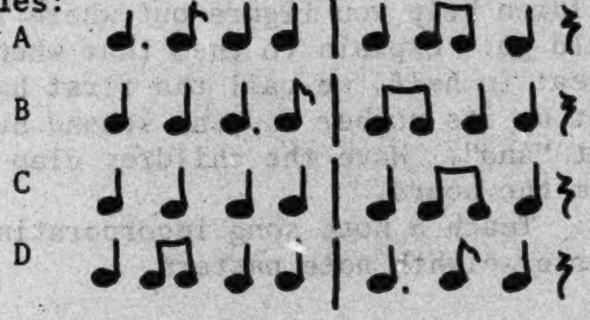
HELPS TO THE TEACHER	MATERIAL
Hints for teaching the difference between half and whole rest: whole rest (𝄻) - a "whole" gentleman tips his hat half rest (𝄼) - a "half" gentleman simply lifts his hat whole rest (𝄻) - so heavy it falls below the line half rest (𝄼) - lighter than the whole rest so stays above the line	
	(Film available in IMC) F-1084 - "Reading Music: Finding the Rhythm" Threshold to Music Charts, T.E., pp. 13-26 See Vocal Resource Sheet
Use middle names for variety. For P.T.A. teacher could put up each child's musical name--for parent identification and use it for labeling displayed work, seats, etc.	Tagboard Rhythm Instruments IMC Guide Kit - K-5079 "Rhythm"

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	d. Use rhythm patterns in a round. Divide class into two or three groups. Choose a leader for each group. Each leader's name should represent a different rhythm pattern. The first group should start by chanting the leader's name. After they have chanted the name once, they continue and "group two" comes in, etc. The teacher should decide how many times to say each name. A variation of this could be the use of rhythm instruments or clapping or tapping. e. Walking the rhythm of songs Have the children walk the rhythm of songs in 2/4,3/4, and 4/4 time using the following steps: eighth note - run quarter note - step Dotted quarter - eighth note - step, bend knee (for dot), and hop (for eighth note). half note - step and dip dotted half note - step with one foot, slide to the side and back in with other foot whole note - step with one foot, place toe out front, to the side, and back in with other foot.
	3. Distinguishing rhythm patterns by ear Step 1: Put three or four rhythm patterns on the board - one or two measures long having the same number of beats. The teacher should clap or play on a rhythm instrument one of these patterns and the children should guess which one it is. Step 2: After all the patterns have been introduced, have one child play or clap one of the patterns while the other children guess which one it is. The child who guesses one correctly can come up and play another pattern. Step 3: Divide the class into four groups. Each group should be assigned to clap or play on rhythm instruments one of the four patterns. Each pattern should be represented by a different sound. Decide how many times the group should repeat the pattern. Group A should begin, after one measure Group B should begin, after two measures Group C should begin and after three measures Group D would begin. This would represent a round in rhythm.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
When using instruments or clapping or tapping, each group should be assigned one kind of instrument or sound.	
Each time a pattern has been identified, the children should clap out the pattern together with the teacher. **Examples:**	Rhythm instruments



VOCAL ACTIVITIES

GOALS | ACTIVITIES

To Develop Rhythmically - cont.

4. Introducing dotted quarter-eighth note pattern

Step 1: Sing the song "America" having the children notice how the dotted quarter-eighth note pattern sounds. (♩. ♪) They should notice that it sounds "jerky", rather than even.

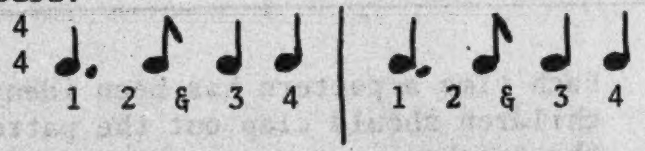
Step 2: "Walk" the rhythm of the song.

Step 3: After singing the song, clap or play the rhythm of the song on rhythm instruments.

Step 4: Teach the children that a dot after a note means that the note would get half again as much as it would get without the dot. To test children's understanding of this, set up some hypothetical notes. Tell them what each note would get without a dot and have them tell what the note would get with a dot. For instance:

No. of beats note gets without dot.	No. of beats note gets with dot.
10	15
12	18
6	9
1	1 1/2
2	3

Step 5: Put the following rhythm pattern on the chalk board.



Write the beats below the notes, having the children help you figure out where the beats would go. Explain to them that when we divide a beat in half, we call the first half of the beat by its number and the second half of the beat "and". Have the children clap the pattern from the board.

Step 6: Teach a note song incorporating the dotted quarter-eighth note pattern.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
Example: song "America" The dotted quarter followed by an eighth note together form a group of notes frequently used in 2/4, 3/4, & 4/4 music. It is important for the children to recognize this group of notes and its corresponding sound.	HRW text, page 2
	Rhythm instruments
	IMC Guide - K-5017 "Dotted Notes and Rests"
6. Example: "We Sing of Golden Mornings"	HRW text, page 14
"Stodola Pumpa"	HRW text, page 48
Example: "Thanks for Food"	Follett, page 74
"America"	Follett, page 6

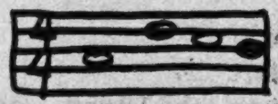
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	5. Measure Building a. Write music in time signatures the children have studied using only whole notes. Have the children change the whole notes into other kinds of notes so that each measure fits the time signature. b. As a variation of this activity, have the children write the notes which would fit the time signature. c. As another example, have the children draw lines between the notes so that each measure fits the time signature.
	6. Tempo a. Maintain steady tempo Children should be made aware that each song may have a different tempo. Some move very quickly and others very slowly, etc. They should notice at the beginning of some songs in this text, the tempo is indicated. Example: "The Cuckoo," p. 15 HRW, gayly brightly "How Does My Lady's Garden Grow," p. 144 HRW, smoothly Example: "My Banjo," Follett page 118, with buoyant movement. "Johnnie Schmaker," Follett p. 112, lively in fun. Once a song has begun, its tempo should remain the same throughout except where a change is indicated in the music.

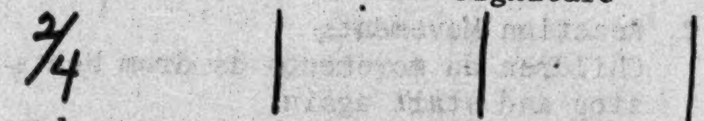
VOCAL ACTIVITIES

HELPS FOR THE TEACHER

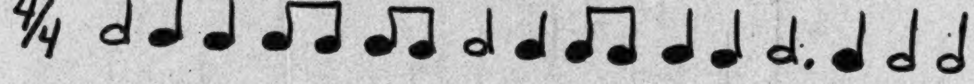
MATERIAL

a. Example: 

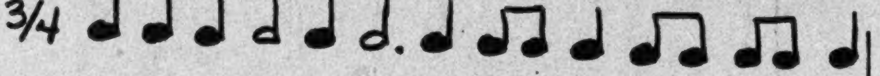
b. Example:
Draw notes to fit the time signature



c. Example:
There are 4 beats in each measure below. Draw a bar line at the end of each measure.



There are 3 beats in each measure. Draw the bar lines.



Chalkboards
IMC Guide K-5016
"Measures, Whole Notes and Eighth Notes"

When teaching a new song, the teacher should have its tempo well in mind. If a song is introduced in the proper tempo, it is likely the children will always sing it at that tempo. It is very difficult to change a tempo once a song has been introduced. In order that a song maintains the same tempo throughout, the teacher may use some of the following techniques, as needed.

a. Clap the basic beat.

b. "Whisper" the words while directing with hand.

c. Nod head in rhythm.

HRW text, p. 15, 144
Follett, page 112, 118

IMC Guide - K-5018
"Time Signature and the accent"

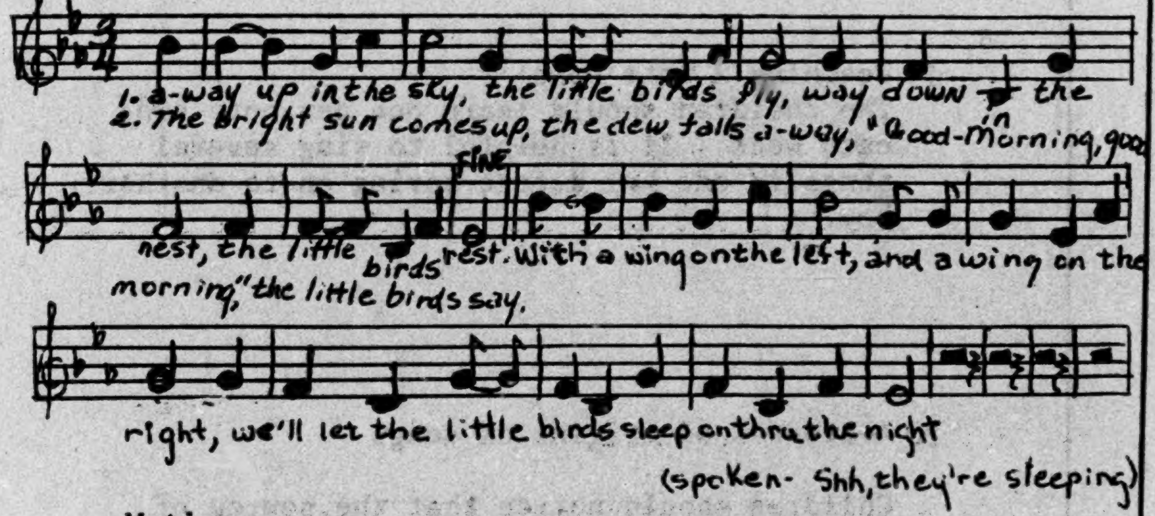
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	C. Movement to Music 1. Creative Movement Through movements children, can attain freedom in self expression and gain experience in feeling beat, accent and phrasing. 2. Reaction Movements Children do movements as drum beats change speed, stop and start again. 3. Action Songs and Chants Children move as they sing or chant. 4. Dances and singing games.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
Example: "Dip Your Hands," Orff Guide, p. 11	Orff t.g., pp. 10-15 IMC - Verses and Movement by Nash
Example: Orff Guide p. 15	IMC Guide - Film 3217 "Discovering the Sound and Movements of Music."
Example: Action song, "The Cuckoo" Directions for actions are given in HRW, t.g., page 15. The actions are done as children sing the refrain of the song.	Orff Guide, p. 15-17 IMC - Nash, Verses and Movement

Example: Action song - "The Bird Song"


1. a-way up in the sky, the little birds fly, way down in the
2. The bright sun comes up, the dew falls a-way, "Good-Morning, good
FINE
nest, the little birds rest. With a wing on the left, and a wing on the
morning," the little birds say.
right, we'll let the little birds sleep on thru the night
(spoken- Shh, they're sleeping)

Motions:
Away up in the sky (hands point upward).
The little birds fly (imitate flying with hands elevated at side).
Way down in the nest (hands point down)
The little birds rest (hands rests on palms pressed together).
With a wing on the left (left arm in outward circle from shoulder to hip)
With a wing on the right (right arm in outward circle from shoulder to hip)
We'll let, etc. (eyes closed with head resting on palms pressed together).
Sh. . . (Index finger pressed against closed lips).
The bright sun comes up (hands move up in animation as tempo grows faster).
The dew falls away (fingers move rapidly as hands are lowered.)
Good morning (nodding of head to each side alternately.)

4. Dances - Examples: HRW, text pp. 10, 11, 109, 181, 48, 154
Singing Games - Follett, classified index, page 187

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music -	A. Music Symbols 1. Review pitch notation a) Staff b) Ledger lines (added above and below staff for aded notes) c) Treble clef sign 𝄞 d) Names of notes placed on the staff e) # = sharp (raised ½ step) f) ♭ = flat (lowered ½ step) g) ♮ = natural (return to original)
	B. 1. Teaching a note song The children should learn one new note song each week. It is helpful to sing several songs in one key before moving on to another key. 2. Awareness of origins of songs - Children should notice that the source of the melody for any song is written up in the right-hand corner of the song. Many songs in textbooks are folk songs; some are written by famous composers. The source of the words is written in the left-hand corner.

VOCAL ACTIVITIES

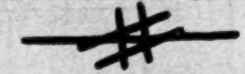
HELPS FOR THE TEACHER	MATERIAL
a. Teacher should make a chart for music symbols which will be added to as new symbols are learned by the children. b. Teacher may make a set of flash cards of music symbols to be used in various ways for reinforcement of knowledge of music symbols.	IMC - Film F1085 "Learning About Notes" IMC Kit - K5019 "The Staff and Its Notes" IMC Kit - K5032A "Let's Learn About Music-The Music Alphabet" IMC Chart - Ch1040 Music Instruction Chart IMC Guide - F4053 "What Does Music Mean" Part I
Example: "Wraggle-Taggle Gypsies" 1. Talk about the source of the song 2. Read through the words and discuss 3. Have children clap the rhythm 4. Divide each verse into two phrases 5. Find "do" and beginning note 6. Have class read through the song with syllables or numbers.	HRW text, p. 92
Example: "Going to Market" 1. Talk about the source of the song. 2. Read through the words and discuss. 3. Have one child clap out the rhythm for line one. Have the children notice that all four phrases have the same rhythm. 4. Have all children clap the rhytnm of the song. 5. Find "do" and beginning note. 6. Have class read through the syllables of the first phrase. Notice that there are no skips, the whole line moves by steps. 7. Read the syllables for the second phrase. Discover that this also moves by step. 8. Notice that phrases three and four are exactly the same as one and two. 9. Sing the whole song by syllables. 10. Sing using words.	Follett, page 79

VOCAL ACTIVITIES

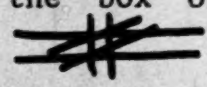
GOALS	ACTIVITIES
To Read Music - cont.	3. Learning to find "do"

Review the concept that "do" can be on any line or in any space in a given song. The position of "do" is determined by the key signature.

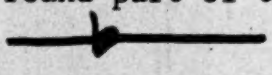
a. Determining whether a sharp or flat is on a line or space: When a sharp is on a line, the line cuts through the center of the "box" of the sharp.



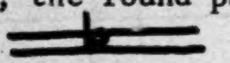
When a sharp is in a space, the "box" of the sharp fills the space.



When the flat is on a line, the line cuts through the center of the round part of the flat.



When the flat is in the space, the round part of the flat fills the space.



b. Children's Choice - Allow the children to choose songs. In order for a song to be sung, the child must tell where "do" is and the name of the first note.

Rules for finding "do"
1) When there are no sharps or flats in the key signature, "do" is found on the first added ledger line below the staff or on the third space.
2) The sharp farthest to the right is called "ti" count up or down to find "do".
3) The flat farthest to the right is called "fa", count down three to find "do".

C. Teaching a rote song using syllables on common tonal pattern

1. Select a song from "Melody Patterns", on page 292 in the Holt Rinehart Winston text. Choose a song in a key which children are using in note songs.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
The teacher should make clear to the children the difference between key signature and time signature.	IMC Guide - K5021 "Key Signatures"
Example: "Old Texas" 1. This is an echo song 2. Divide the class into two groups and sing the song in two parts as suggested in the pupil's book. 3. Group one sings the first phrase, while they hold the last word of this phrase, group two echoes the melody. 4. Sing the complete song in this manner.	HRW, page 132

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	2. Recognizing like-phrases When teaching a new rote song, have the children listen for like-phrases. While the teacher sings the song on the syllable "loo", a phrase at a time, the phrases should be labeled by the children by letter, each like-phrase having the same letter. The letters should be written on the board. Some children will discover that some phrases are alike (by looking at the music) even before the teacher sings the song. In singing songs by note, the children should get into the habit of looking for like-phrases before they start to sing the song.

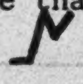
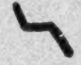
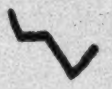
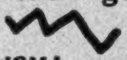
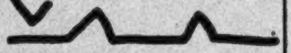
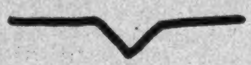
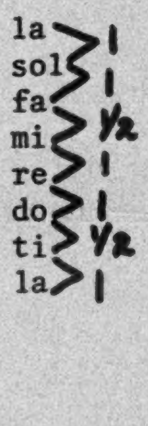
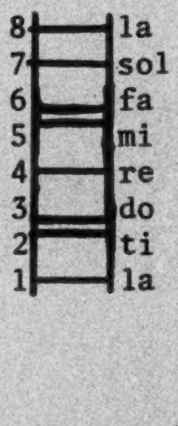
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
Example: "Go In and Out the Window" 1. Discover this is an American singing game and discuss singing games. 2. Read through the words in rhythm. Since this song contains rhythm patterns beyond the music reading ability of fourth grade children, the teacher should establish the rhythm. 3. Have the children find "do" and ask them to figure out the syllables for the bracketed notes.	Follett, page 101
4. Establish the tonality by singing do-mi-sol in the key of F. Help the children to find low sol and have them sing the syllables for the bracketed tonal patterns. sol-do-mi (Tonic Chord) sol-ti-re (Dominant Chord) 5. Proceed to teach the song like a rote song having the children notice the sounds of the bracketed patterns.	"Songs with Common Tone Groups Bracketed" on page 189 in the Follett text.
a. Recognizing like phrases Example: "The Happy Plowman" Phrase one - B' (B' indicates that the melody is almost the same as B). Phrase two - B Phrase three - A Phrase four - B	HRW, page 32
Example: "We Sing of Golden Mornings" Phrase one - A Phrase two - A' (indicates that the melody is almost the same as A) Phrase three - B Phrase four - A' (indicates that the melody is almost the same as A)	HRW, page 14
Example: "All Through The Night" Phrase one - A Phrase two - A Phrase three - B Phrase four - A	Follett, page 115
Example: "Mill Wheel" Phrase one - A Phrase two - A Phrase three - B Phrase four - C Phrase five - D Phrase six - E	Follett, page 117

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	3. Scale Patterns by hand levels Teacher should establish a given hand level for "do". He should then move his hand up and down in scale patterns while the children follow in singing.
	4. Contour of melody line. a. When a song is being learned, notice the contour of the melody line. The teacher may wish to write the notes of the song on the board and draw lines above the notes showing the contour of the melody line. b. To check on how well children are sensing melody line, draw several melody patterns on the board using straight lines. Have the children find the corresponding patterns in the song. c. In singing songs by note, the children should get into the habit of looking for like phrases before they start to sing the song.
	D. Scales 1. Review the major scale. a. Help students see the need for sharps and flats. b. Use melody bells, Orff instruments or the piano to let students discover major scales. 2. Building the natural minor scale on the staff Step 1: Pass out to each child a tagboard staff, notes, sharps and flats. Have them place sharps and flats on the staff for a given key signature. Step 2: Have the children find "do" and place it on staff about three inches to the right of the G clef sign. Step 3: Count down to "la" and place "la and low ti" on the staff to the left of "do." Step 4: Complete the scale by placing the remaining notes up to "high la." Step 5: Sing the minor scale from the staff.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
See Vocal Resource section on hand signals.	Threshold to Music t.g., pp. 137-138, 29, 70-76
• Example: "Old Folks At Home," page 104 Notice a phrase that goes like this:  (1,8,6,8) like this:  (3,2,1) like this:  (5,3,1,2) Other examples are: Happy Plowman, Serranilla Nightingale's Song Example: "Appeal to Sky God", page 36 Notice a phrase that goes up and down like this:  this way:  like this:  Examples: "Good Night", page 114 "Go to Sleepy", page 129 "Deck the Halls", page 150 "The Frog and the Mouse", page 131	IMC Guide - F4054 "What Is a Melody" Part I HRW text, page 104 HRW text, page 32 HRW text, page 65 HRW text, page 161 Follett Follett " " "
The minor scale has its peculiar sound through having the whole and half steps in a different sequence from that of the major scale. Drawing a scale ladder of the minor scale for the children might make this easier for them to understand.  la sol fa mi re do ti la 1 1 ½ 1 1 ½ 1  8 7 6 5 4 3 2 1 la sol fa mi re do ti la	Tagboard staffs, notes, sharps and flats from school office. Threshold to Music, t.g., pp. 106-107, 114-115

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music- cont.	3. Building a natural minor scale with the resonator bells Ask eight children to come to the front of the room. Give one of the notes d-e-f-g-a-b-c-d of the resonator bells to each child. Do not have the notes in order. Through experimenting, the children should arrange the notes in the proper sequence. They should play the scale - each child playing one note. The class could sing the scale with them as they play it a second time.

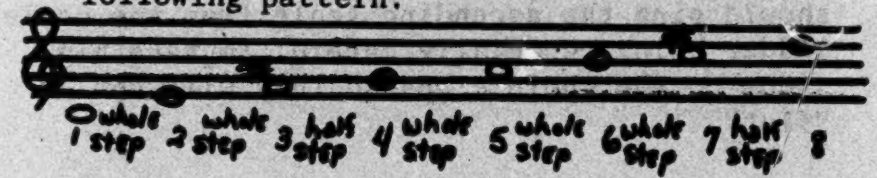
HELPS FOR THE TEACHER	MATERIAL
Vary this activity by using smaller groups. It might be fun to divide the class into four or more groups - giving each group a chance to get the jumbled notes into their proper sequence. Time each group to see which one is the quickest. This could also be done with the major scale.	Resonator bells
See below	IMC Guide - K5020 "Major and Minor Scales" HRW, t.g., p. 292 classified index "Melody"

Scales:

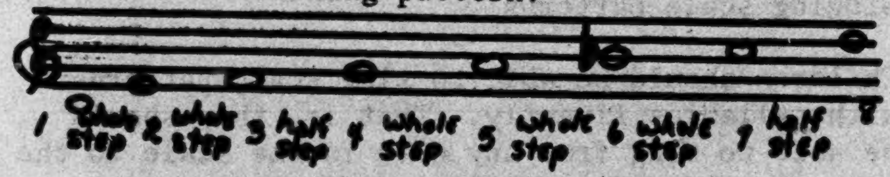
Scale - a grouping of tones arranged in a particular pattern of whole and half steps.

Distonic scale - a group of eight tones arranged consecutively on different staff degrees.

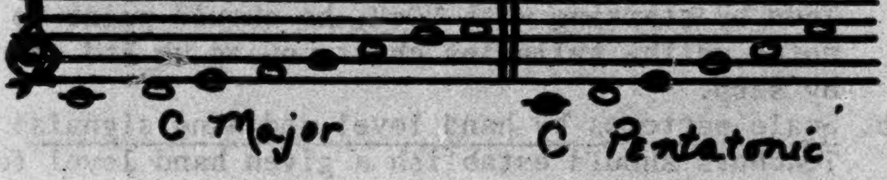
Major scale - a diatonic scale arranged in the following pattern:


1 whole step 2 whole step 3 half step 4 whole step 5 whole step 6 whole step 7 half step 8

Natural minor scale - a diatonic scale arranged in the following pattern.


1 whole step 2 whole step 3 half step 4 whole step 5 whole step 6 whole step 7 half step 8

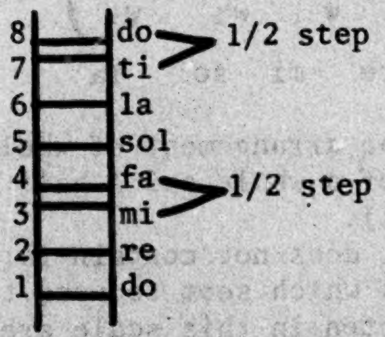
Pentatonic scale - a scale of fine tones, the most common form being the major scale with the fourth and seventh steps omitted.


C Major
C Pentatonic

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	4. Singing the scale a. Syllable chart: Children should review singing the scale by memory ascending and descending. The teacher should make a vertical syllable chart which should be displayed somewhere in the room at all times so it can be referred to quickly. Stress going down scale. b. Scale ladder: The teacher should draw a scale ladder on the chalkboard. Children should discover that the ladder has eight steps (or rungs) some of which are spaced closer than others. They will discover that steps 3 and 4 (mi and fa) and 7 and 8 (ti and do) are the close steps. These are called half steps. The others are called whole steps. They should sing the ascending scale from the scale ladder being especially careful to take big steps on the whole steps so they will not "flat".
	5. Singing scale patterns Children should be able to sing scale patterns with syllables fluently. That is, they should be able to sing from any note in the scale to the next one up or down without difficulty. a. Singing from syllables chart: The teacher should establish "Do" on the pitch pipe (D,E♭ or E). Then by starting with "Do", he should point to notes on the syllables chart moving up and down by step. b. Scale patterns by hand level and hand signals: Teachers should establish a given hand level for "do". He should then move his hand up and down in scale patterns while the children follow in singing.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
Syllable chart: Do ti la sol fa mi re do Pitch in the keys of D, E♭ or E. Check on pitch pipe to see if the top note is in tune. Teacher should tell the children to sing big steps when going up and "tiny" steps when going down. "Flattering" occurs when ascending steps are not big enough and descending steps are too big. Scale ladder:  8 do 7 ti 6 la 5 sol 4 fa 3 mi 2 re 1 do 1/2 step 1/2 step When the teacher directs the singing of the scale with hand levels, he should make large movements for whole steps and small movements for half steps.	Tagboard
Examples: do-re-do do-re-mi-fa-mi-re-do do-re-mi-fa-sol-la-sol-la-sol-fa-mi-re-do	Tagboard Examples from HRW text pages 4, 47, 54, 68, 104, 134, 184

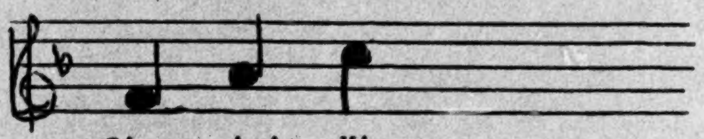
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont,	6. Building the scale and tonal patterns on the staff The children should build scales ascending and descending in various keys on the staff. It is advisable to do this in preparation for a note song in the same key as the note song. In teaching a note song it is suggested that the children build the key-chord pattern, dominant chord pattern and other tonal patterns which occur in the song. This should be done before starting the new song.
	7. Pentatonic Scale a. The pentatonic scale is based on 5 tones. (penta - five, tonic - tone) These tones are do-re-mi-so-la (1 w 2 w 3 w½ 4 w 5) do re mi sol la (Notice the arrangement of whole steps and one step of a whole and a half between mi and sol). b. Because it does not contain fa(4)and ti (7), both tones which seem to need to be resolved, songs written in this scale are easy to compose and accompany. Many Oriental and folk songs are written in this scale. c. Build this scale on the Orff instruments or resonator bells. d. Sing favorite songs that are written in pentatonic. Improvise ostinati accompaniments for them. a. Students should have had some rhythmic experience before beginning this. Ex. Echo and group clapping. b. Start with one or two of the notes, perhaps sol and mi, and later add others from the five tones to be used (do, re, mi, sol, la) c. As the students become more proficient have them try to remember the accompaniments or melodies. This will probably be a good reason for them to try to write it down.

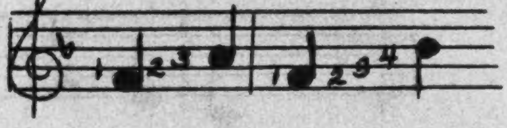
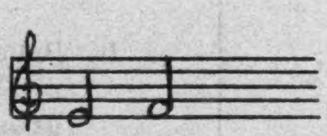
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
	Make staff, notes, sharps and flats IMC Guide - F1085 "Reading Music, Learning About Notes"
Any combination of the tones do-re-mi-sol-la will result in a pleasant sound. Students cars have a rewarding experience since they may start and end on any note of the scale.	Orff Guide, t.g., p. 40 Threshold to Music Chart pp. 53, 75, 76-79, 81, 83, 84, 85, 91, 92-94, 95-99 Teachers Guide, pp. 91-92, 98, 99, 100-101, 110-111, 114-119, 129

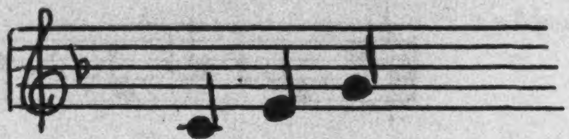
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	E. Intervals 1. Reviewing the concept of intervals a. Reviewing second and third intervals - To give the children a good review of a second (step) interval and of a third (skip) have them build these intervals on the staff, using the tagboard staffs and notes or the chalkboard. 2. Introduce interval of a fourth - Tell the children to determine the size of an interval by calling the first note "1" and counting by steps up or down to the next note. If the second note is "3", the interval is a third. If the second note is "4", the interval is a fourth. 3. Reinforcing intervals concept - Use worksheets to reinforce concept of intervals of a second and of a third. (Basic Musicianship Series)
	F. Chords 1. Review the tonic-chord pattern (do-mi-sol-do). Explain to the children that if we put these notes together and sang them or played them simultaneously, we would produce a chord. This is called the tonic or I chord. This chord is sometimes outlined in melodies where we sing only one note at a time. Example: "The Lone Star Trail" 

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
Example: Have children place a note on the first line. Then ask them to place another note a second higher. Have children place a note in the first space on the staff. Have them place another note in the second space. Ask them if this is a second or a third. Example:  Circle correst answer: Third Second Fourth 	Mastercodo Duplicating paper Tagboard staffs, notes, sharps and flats from school office. IMC kit - K5022 "Intervals and Phrases" Threshold to Music - t.g., p. 140, Specific Intervals are Listed. IMC - Basic Musicianship Series, Book I, Lessons 7 through 12.
Lone Star Trail	Follett, page 47

VOCAL ACTIVITIES

GOALS	ACTIVITIES
(Chords - cont.)	a. Have children sing this pattern from syllables chart. Divide the class into three groups and sing chord. b. Have three children simultaneously play chord on resonator bells. 2. Introducing the dominant chord pattern. a. Tell the children that the notes sol-ti-re form another chord. This is called the dominant or V chord. This chord is also often outlined in melodies. Example: "The Speckled Bird"  "Kil-ku-rin" (sol-ti-re) b. Have children sing this pattern from syllables chart. Divide the class into three groups and sing chord. c. Have three children simultaneously play the chord notes on the resonator bells.
	3. Introducing the tonic-chord in Minor a. Tell the children that the notes do-mi-sol form the tonic-chord in major. Point out to them that this chord starts on the first note of the scale and is built of thirds. Ask them if they could figure out the tonic-chord in minor. It is la-do-mi. - Divide the class into three groups. Sing the minor tonic-chord. - Have three children play this chord simultaneously on the resonator bells.
	4. Awareness of difference between songs in major and minor by sound. Children will notice that songs in minor have a very different sound from songs in major. They should be told that most songs are in major. That is, they usually end on "do" and have a characteristic sound. Minor songs usually end on "la" and sometimes sound sad or spooky. However, songs in minor can sound happy, too.

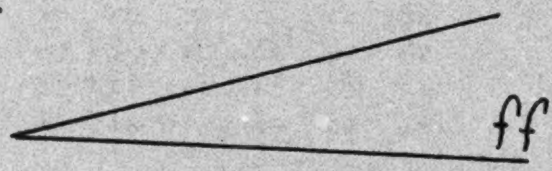
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
	The Speckled Bird, Follett, page 13 Dominant Chord Figures Follett, page 189 Resonator Bells Melody Bells
The teacher can sing or play the minor scale for the children to show them the difference in sound. Minor songs are based on the minor scale (la-ti-do-re-mi-fa-sol-la). See "Minor Songs," Classified Index See "Songs in Minor Mode," Classified Index	HRW text, p. 292 Follett, p. 188

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	5. Discovering whether a song is in major or minor through looking at the music. It should be brought to the children's attention that usually when the songs end on "do", it is in major, and when it ends on "la" it is in minor. To make this more clear to the children, divide the class into groups. Each group should be assigned a certain number of pages in the Follett text in which to find songs in the minor key.
	G. Dynamic Markings The children should be told that these words (piano, forte, mezzo, etc.) are Italian and mean "soft", "loud", "medium", etc. in that language. The children should observe these markings when they appear in music. a. p (piano) - soft b. f (forte) - loud c. crescendo - gradually louder d. decrescendo or diminuendo - gradually softer e. pp (pianissimo) - very soft f. mp (mezzo piano) - medium soft g. mf (mezzo forte) - medium loud h. ff (fortissimo) - very loud The following activities will help the children to remember the meanings of dynamic markings: 1. Dynamics Chart - The teacher should make a chart for dynamic markings to be displayed in the room, adding to it as each new marking is encountered in songs. 2. Flash Cards - The teacher may make a set of flash cards of dynamic markings to be used in various ways. 3. Dynamics in Poetry - Select a poem to be dramatized through the use of dynamics. Write the poem on the board. Add appropriate dynamic markings, accents, etc. For each line have the children decide. Chant the poem incorporate the dynamics. Add rhythm instruments or other sound effects if they fit. 4. Introducing crescendo and diminuendo - Have children clap very softly with one finger on the palm of the hand four even beats. Without losing any beats, clap four more beats a little louder using two fingers. Increase this by one finger every four beats until all fingers are used in a loud clap. This should sound like a crescendo. Reverse the procedure to achieve a diminuendo.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
See "Minor Songs," Classified Index	HRW text, p. 292
See "Songs in Minor Mode," Classified Index	Follett, p. 188
Sing songs more loudly and more softly, and recognize differences, including very slight changes.	
Listen to musical compositions, identify and differentiate among those passages that are louder and softer than others.	
Learn the meaning of visual symbols for dynamic effects that have been heard, sung or played.	Tagboard
	HRW, t.g. Classified Index "Poetry," p. 292
Ex: "America" (see *Expression in Teacher edition - page 2)	HRW, t.g., p. 2
Ex: "Wing Song" p Blow in, blow in, O Western Wind! mp From out the blue, foam-flowered main, mf Blow in across the coastwise hills f And bring the ploughing rain! Have some children making sound of wind in background. 	Follett, "Poetry" Classified Index, p. 190 Anthology of Children's Literature Arbuthnot

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont.	H. Drill on sight-singing syllables in a right to left progression Teacher should write syllable patterns on the chalkboard. Children should sing circled notes as teacher points to them.

HELPS FOR THE TEACHER

Example 1 of scale pattern:
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do

Example 2 of key-chord pattern: (Major)
sol sol sol sol sol sol sol
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do
ti ti ti ti ti ti ti
la la la la la la la
sol sol sol sol sol sol sol

Example 3 of pattern of thirds outside of the key-chords:
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do
ti ti ti ti ti ti ti

Example 4 including interval of a fourth outside of the key-chord:
sol sol sol sol sol sol sol
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do

Example 5 of dominant 7th chord:
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do
ti ti ti ti ti ti ti
la la la la la la la
sol sol sol sol sol sol sol

Example 6 key-chord pattern minor:
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do
ti ti ti ti ti ti ti
la la la la la la la

MATERIALS

Mastercodo
Duplicating Paper

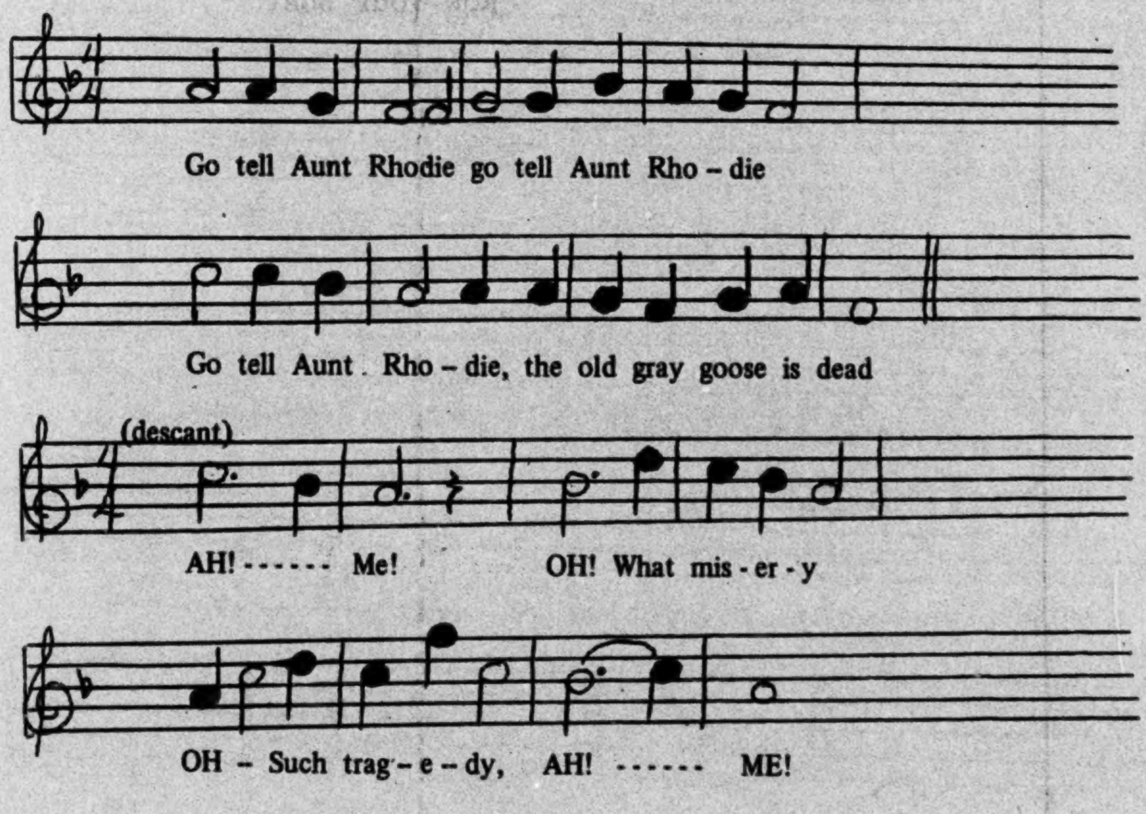
Basic Musicianship Series
worksheets - IMC

VOCAL ACTIVITIES

GOALS	ACTIVITIES
IV. To Sing in Harmony	A. Children should be able to sing familiar songs and add a simple ostinato. (short repeated pattern). Music written in the pentatonic (do, re, mi, sol, la) lends itself to short music accompaniments. Children will probably have greater success if they begin by improvising an instrumental ostinato on the resonator bells or Orff instruments and then adding words to these so that they might also be sung. 1. Descants - The descant adds interest to a song, either as a separate part or combined with the melody after it has been learned separately. A descant can be played on any melody instrument or sung. Make sure the melody is learned well before adding the descant. Have all the children learn the descant first. Then divide class into two parts having strong singers on both parts. About 1/3 of the children should be in the descant and 2/3 in the melody.

HELPS FOR THE TEACHER	MATERIALS
Example: Descant	Orff Guide, t.g., p. 20, and 40 Threshold to Music, t.g., pp. 110-113 Threshold to Music Charts, 90-94

AUNT RHODIE


Go tell Aunt Rhodie go tell Aunt Rho - die
Go tell Aunt Rho - die, the old gray goose is dead
(descant)
AH! ------ Me! OH! What mis - er - y
OH - Such trag - e - dy, AH! ------ ME!

VOCAL ACTIVITIES

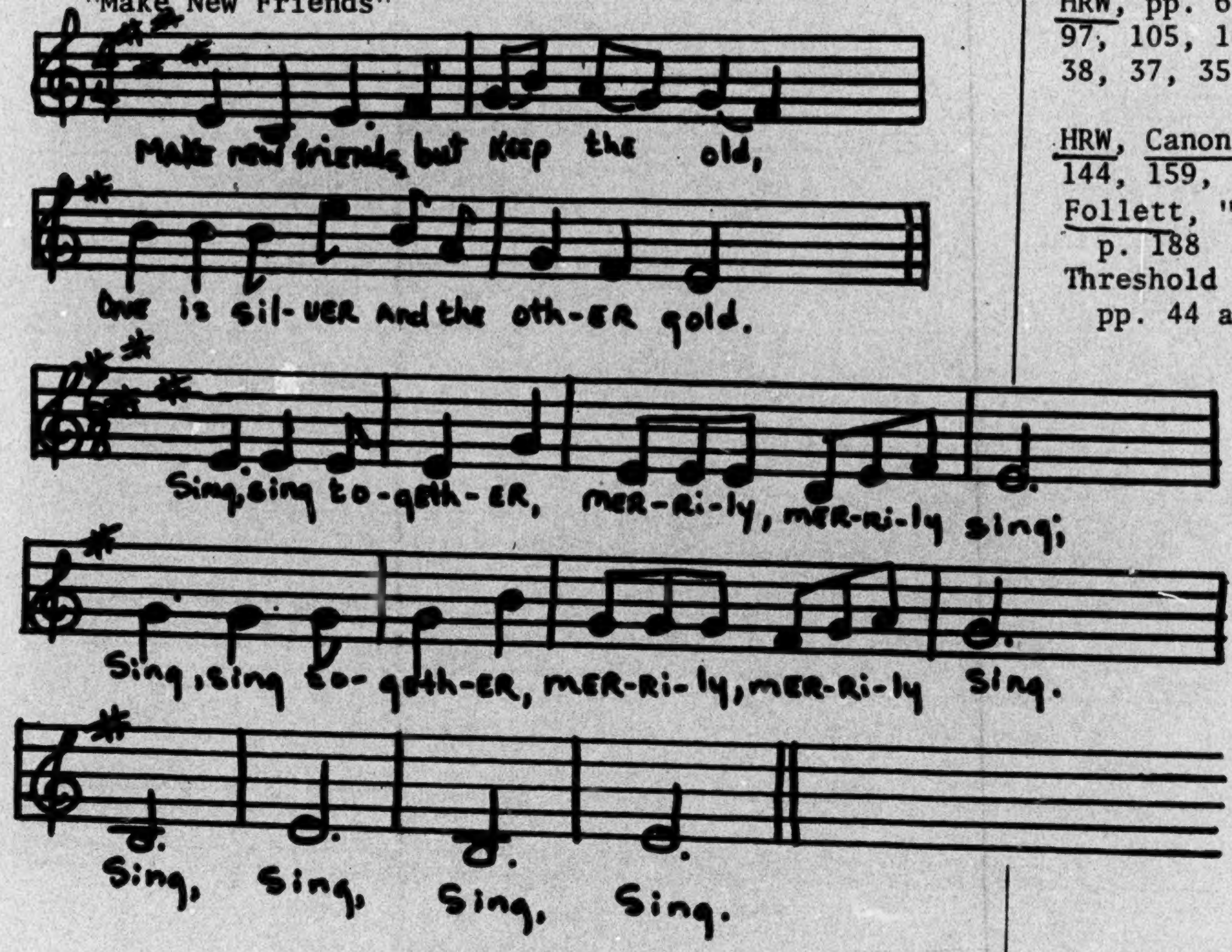
GOALS	ACTIVITIES
To Sing in Harmony - cont.	
	2. Rounds and canons a. Sing many rounds and canons. b. Combination Rounds - the following rounds can be sung together: "Make New Friends" "Sing Together" "Three Blind Mice" "Are You Sleeping?" "Row Your Boat"

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
Example: "Pick A Bale of Cotton", Follett, p. 49 This is an easy beginning descant. Teacher should walk around the room listening to the children, making sure they sing their own part.	HRW, Classified Index, t.g., p. 292 on descants, vocal Follett, Classified Index, on "Songs With Descants" p. 189 in t.g.

Two part rounds usually sung twice, three part rounds three times, and four part rounds four times.

"Make New Friends"


Make new friends but keep the old,
One is sil-ver and the oth-er gold.
Sing, sing to-geth-er, mer-ri-ly, mer-ri-ly sing;
Sing, sing to-geth-er, mer-ri-ly, mer-ri-ly sing.
Sing, Sing, Sing, Sing.

HRW, pp. 68, 69, 63, 97, 105, 108, 134, 164, 38, 37, 35, 5

HRW, Canon, pp. 54, 96, 144, 159, 165
Follett, "Rounds & Canons" p. 188
Threshold to Music Chart, pp. 44 and 49

Partner songs are available in the following books:
"Partner Songs", Bechman, Ginn and Co.
"More Partner Songs", Bechman, Ginn and Co.

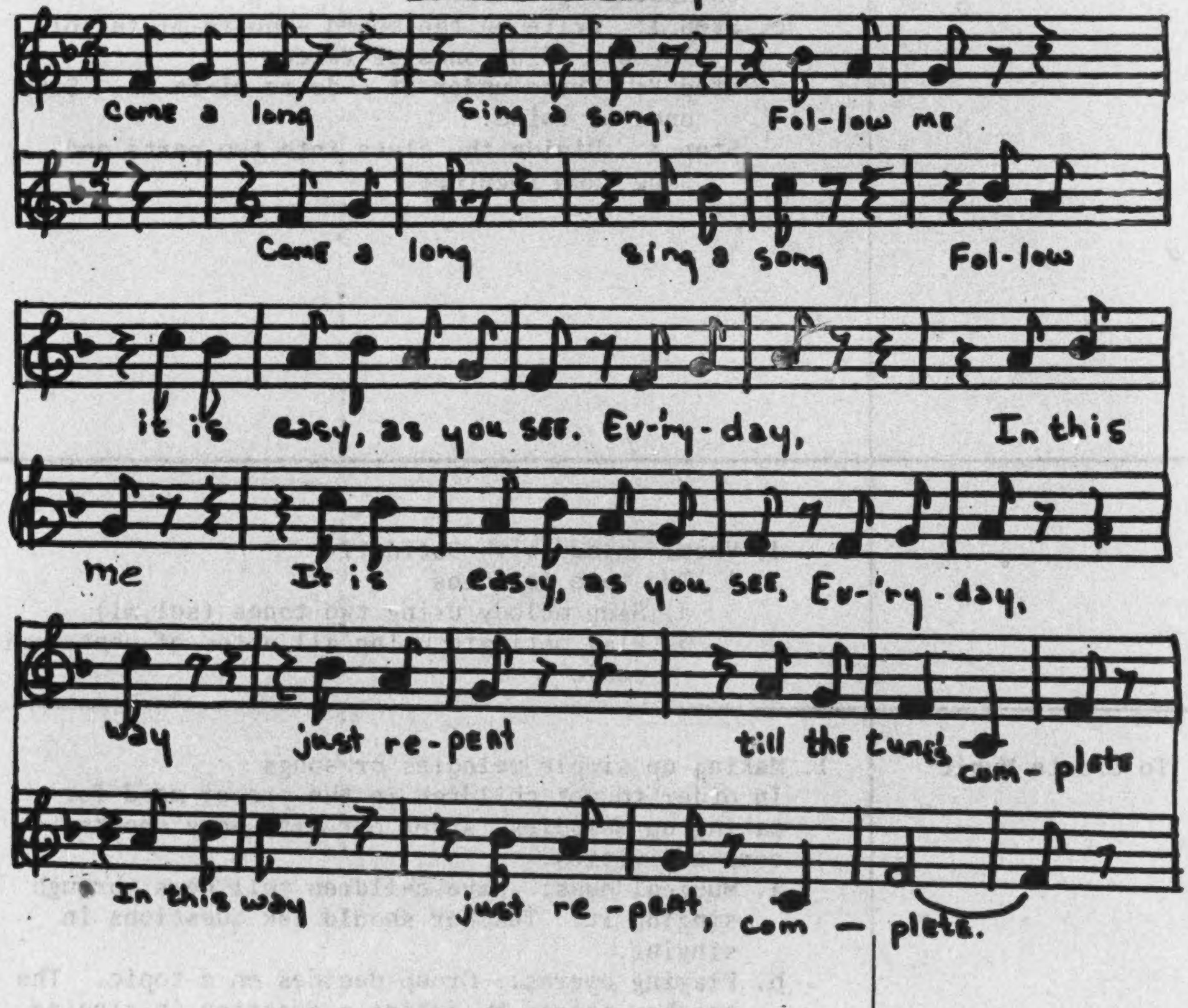
Golden Book of Favorite Songs.

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Sing in Harmony - cont.	c. Partner songs - There are a combination of two different songs which can be sung together. Example: "Solomon Levi" "Spanish Cavalier"
	d. Echo songs - Teacher sings a phrase, and children echo; without losing any beats, the teacher sings a second rhythm pattern and children respond.

HELPS FOR THE TEACHER	MATERIAL
	HRW, t.g., Classified Index, p. 292 Follett, t.g., Classified Index, p. 188

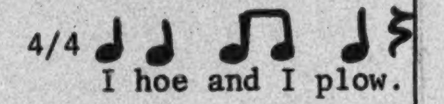
Come Along


Come a long
sing a song,
Fol-low me
Come a long
sing a song
Fol-low
it is easy, as you see. Ev-'ry-day,
In this
me
It is easy, as you see, Ev-'ry-day,
way
just re-peat
till the tune's com-plete
In this way
just re-peat, com — plete.

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Sing in Harmony - cont.	3. Two part songs a. To develop a readiness for two part singing, the teacher may wish to use easy descants or songs with individual melodic line harmony, Have entire class learn the part and change grouping several ways. Have the class arranged so that each section will include strong singers. b. Divide class into two, parts. One half sings do-re-mi-fa-sol-la while the other half sings on ascending scale. c. Step 1: Write on the board - do-re-mi-fa-sol-la-sol. Sing once or twice. Step 2: Write under it - do-re-mi-fa-mi. Sing once or twice. Step 3: Divide the class into two parts and sing them together.
	d. Vocal melody with Ostinati 1. Two tone melodies a. Sing melody using two tones (sol,mi) b. Play ostinato using all notes of pentatonic scale
V. To Create Music	1. Making up simple melodies or songs In order to get children in the proper mood for making up melodies, start out with very spontaneous activities. a. Musical news: Have children tell news through singing it. Teacher should ask questions in singing. b. Playing operas: Group decides on a topic. The teacher starts by asking a question in singing. One child answers in singing. Teacher asks another question in singing, another child answers, etc. If something interesting develops, try to remember the melodies. Select a group to represent the chorus and other children to be soloists. Present the opera for another class.

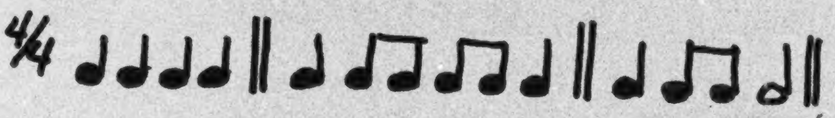
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
b-c. Some other easy exercises of the same type: 1. do-re-mi-fa-mi-fa-sol do-re-do-re-do-re-mi 2. do-re-mi-mi-fa-fa-sol do-re-do-do-re-re-mi 3. do-mi-sol-la-sol do-do-mi-fa-mi 4. mi-fa-sol-la-sol do-re-mi-fa-mi 5. sol-la-ti-do-ti-la mi-fa-sol-la-sol-fa 6. do-re-mi-fa-sol do-ti-do-re-mi	HRW text, pages 103, 105, 107, 122, 149, 161, 178, Follett, t.g., Classified Index, p. 188
Examples: "Stop, Look, and Listen" "Baseball Game"	Orff t.g., p. 20-22 IMC Guide - F1083, "Reading Music: Finding the Melody"
a. Choose a topic interesting to all children. Example: "We Visited the Moon" At first, do not try to write melodies down. b. Play different character roles, Example: "Farmer" 	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Create Music - cont.	c. Writing a melody to a poem: Select a poem. Have the children discover the meter and write the notes for the rhythm of the first lines. Establish the key by singing the scale or do-mi-sol-do. Have several children suggest a melody. Choose the most interesting one and write it on the board. Continue in this manner until the song is completed. Try to develop a sense of unity. (One way this can be done is through repeated phrases.)
	d. Help children discover or review the ideas of "even" or "uneven". Write rhythmic notation on the board for some of the patterns they discover. They might sing or play tones that sound with the beat or that are an even division of the beat in the pattern.
	e. Improvisation can be done quite simply by using resonator or melody bells and Orff instruments. 1. Children make up Ostinati for songs 2. Several children make up ostinati, then another improvises a melody for voice or instrument.
	f. Make up additional verses for familiar songs.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIAL
c. See "Poetry" in classified index of Teacher's Guide of HRW text, page	HRW, t.g., Classified Index, "Poems", p. 291 Follett, Classified Index, "Poetry", t.g., p. Arbuthnot's Anthology of Children's Literature
d. Example of beat in patterns: 	HRW text, pp. 12, 13, 102-127, 183
	Orff t.g., p. 42

CLASSROOM INSTRUMENTAL PROGRAM

Behavioral Objectives

I. To develop music skills through the use of rhythm instruments.

- The student will be able to play the basic rhythm instruments in accompaniment to class singing.

II. To develop skill through the use of melody instruments.

- The student will be able to read by letter names, the notes in the treble clef.
- The student will be able to play melodic patterns on the bells by note to accompany vocal selections.
- The student will be able to play the flutophone demonstrating proper hand positions, tone production and tonguing.
- The student will be able to play the flutophone by note in two- and three-part harmony in the keys of C, F and G.
- The student will be able to play a major scale on the bells or piano from any given starting tone.
- The student will be able to play on the keyboard a triad on each tone of the C Major scale and identify them by root number.

III. To develop music skills through the use of the autoharp.

- The student will be able to play the autoharp by reading chord symbols in simple two- and three-chord accompaniments in the keys of C, F and G.
- The student will be able to write in the treble clef the I, IV and V^7 chords in the keys of C, F and G.

IV. To develop self-expression and imagination through creative instrumental activities.

- The student will be able to improvise rhythm accompaniments employing rhythm patterns of the song.
- The student will be able to write introductions and codas to songs sung in class.

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
I. To Develop Music Skills Through Use of Rhythm Instruments	A. Review of Non-pitched percussion instruments. 1. tom-toms and other drums 2. tambourine 3. sleigh bells 4. triangle 5. cymbals 6. claves 7. jingle clogs 8. maracas 9. castanets 10. sandpaper block
	B. Use of non-pitched percussion instruments. Encourage further usage and participation to expand knowledge and ability in usage of instruments.
II. To Develop Skills Through Use of Melody Instruments	A. In order to play melody instruments by notes, the fourth grade children will have to learn the letter names of the treble clef. 1. Music alphabet - Review the music alphabet, A,B,C,D,E,F,G. The children should be able to say these letters forward and backwards, and should know that when all the letters have been used, we start over again with A. When we go by step up the staff, the names of the notes represent the music alphabet going forward. When we go down by step, the names of the notes are the music alphabet going backwards.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
For additional helps in playing techniques see HRW, t.e., p. xii and xiii. Use rhythm instruments individually and in combination for accompaniment to songs. Adapt the accompaniment to the mood and character of the song.	HRW text Orff instruments
B. Make up original accompaniments to songs, figure out the rhythmic notation and combine the patterns. Select appropriate instruments to play one or more patterns as an accompaniment to the song. 1) Using word patterns from song "This Old Man" 2) Making up word patterns that are related to the song text as a basis for the rhythmic pattern, "Buffalo Gals". 3) Use instruments to add expressiveness to choral reading or poetry.	
A. To review melodic concepts, have a "Mystery tune of the Day," or play a game "Melody spell Down." Directions for games are listed in HRW, t.e., p.51	HRW, t.e., p. 51

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Skills - melody instruments continued -	2. Names of the lines - Review the treble clef as the G Clef, having the children notice that the curved loop of the clef sign goes around the G line. By using the first letters of the saying, "Every Good Boy Does Fine", we discover the letter names of the lines from bottom to top. 3. Names of the spaces - By using the word face (F-A-C-E), we discover the names of the spaces from bottom to top. 4. Exercises - Have children make up words using the music alphabet by writing notes on the staff, the letter names of which spell a word. B. Introduction to Melody instruments. a. Resonator Bells b. Melody Bells c. Step Bells d. Xylophone e. Orff Instruments f. Flutophone g. Piano or pianet h. Glockenspiel C. Accompaniment to vocal music using the bells or Orff instruments. Select a song from "Instrumental Skills & Bells" from the classified index of the HRW, t.e., p. 292 or "With Parts for Instrument Bells" from the classified index of the Follett, t.e., p. 189. Example: "White Coral Bells" After the children feel secure with the melody, sing the song as a two-part round. Then have some children play the melody on the bells while the class sings.

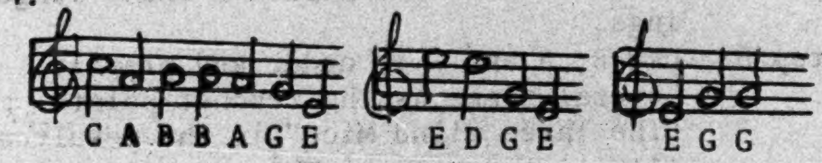
INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER | **MATERIALS**

2. a) Help the children to develop the scale concept by having them place "scrambled" resonator bells in order.
   b) Use bells descants for pentatonic songs. (A Good Day in Japan)
   c) Use bells to add appropriate introductions and codas to familiar songs.
   d) Play descants on xylophones to accompany songs.
   e) Help children develop an understanding of tonality by "figuring out" scales on the bells, thus discovering the placement of whole and half steps.
   f) Help the children learn chord construction by grouping the resonator bells in the correct order.

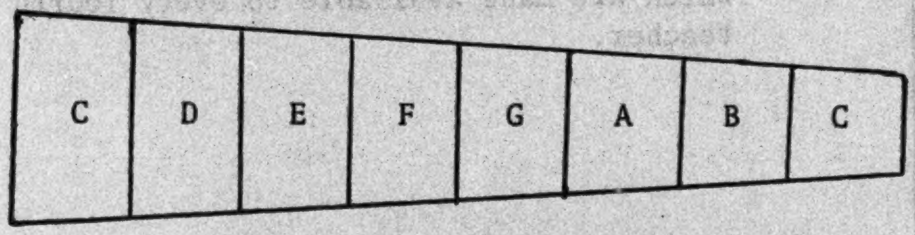
HRW text, p. 60

4.



C. Example: "White Coral Bells"

In this song, resonator bells or melody bells may be used. Resonator bells are preferred when a song has flat or sharps to make it easier for the children.



In order to have all children learning the bell parts at one time, the teacher should ditto a representation of the resonator bells or melody bells that are used in this song. Try to make these as close to the read size as possible using one piece of construction paper for each child with the above set of bells. Pencils (eraser end) may be used for mallets. Children should aim to get a free bouncing movement.

HRW, t.e., p. 292

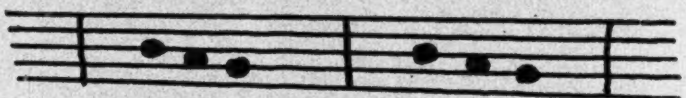
Follett, t.e., p. 189

Orff Instrument Guide, pp. 18-20

HRW, p. 159

Mastercodo
White construction paper

GOALS	ACTIVITIES
To Develop Skills - melody instruments continued -	D. Introducing the flutophone Step 1: Show the children how to hold the instruments. Step 2: Explain that the relationship of a specific finger to a specific hole is constant, i.e., always use the same finger for the same hole. Step 3: Instruct the children on how to blow the instrument. To make a tone correctly have the pupil say the word "too" and notice how the tongue moves. This movement is the same action needed for blowing the correct tone or tonguing each note. The lips should be stretched tightly against the teeth. Step 4: Use a staff; show the note G and add A and B. Then demonstrate A and B fingerings. Step 5: Use B, A and G in order and play it several times as the teacher points. "The Three Blind Mice" is the result as illustrated below. This usually is satisfactory as a beginning lesson culmination.



Step 6: A diagram of a flutophone and its fingering should be displayed in the room. See example.

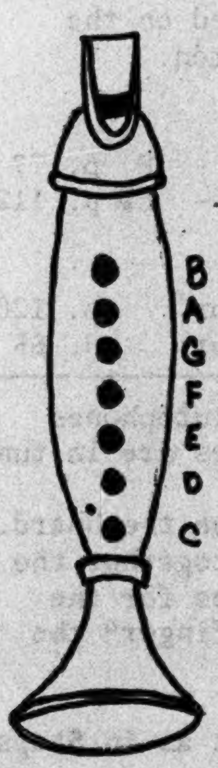
1. Follow basic lessons plans for Flutophone lessons which are made available to every fourth grade teacher.

HELPS FOR THE TEACHER

Be sure all children have a flutophone.
Sometimes it is helpful to have one child play the instrument who already knows a simple song.
Use the tape recorder early in introducing the instrument saving the tape for future use to show improvement.
Be sure children use left hand fingers for notes on the top half of the flutophone. Children should hold fingers flat rather than arched, so thicker part of fingers are over the openings.

The first pieces learned on the flutophones should be written on the chalkboard. The teacher should point to the notes while the children play. Gradually they should learn to read the music from the individual flutophone books. These can be checked out from the school office, resource center or music consultant, might vary somewhat in some buildings.

FINGERING CHART FOR THE FLUTOPHONE



All of the fingerings below except high D require the covering of the thumb opening with the thumb of the left hand.

- B - Cover opening B with index finger of left hand.
- A - Cover opening B and A with index and third finger of left hand.
- G - Cover opening B, A and G with index, third and fourth fingers of left hand.
- F - Cover openings B, A and G with index, third and fourth fingers of left hand and cover opening F with index finger of right hand.
- E - Cover opening B, A and G with left hand and F and E with index and third finger of right hand.
- D - Cover opening B, A and C with left hand and F, E and D with index, third and fourth fingers of the right hand.
- C - (LOW) Cover openings B, A and C with left hand, and F, E, D and C with right hand.

MATERIALS

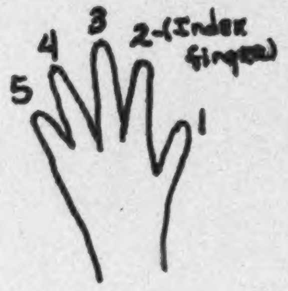
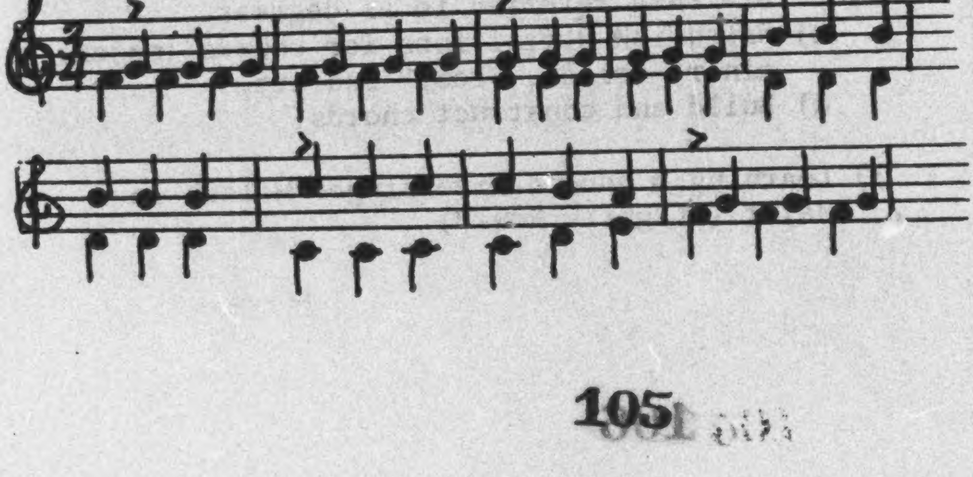
See Basic Lesson Plans for Flutophone, Lessons 1-12.

Music Time with Flutophone or Flutophones, Classroom Method
Tagboard
Flutophone

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Skills - melody instruments continued -	
	2. Tuning the flutophone Tune the note G to the piano, tuning first by rows and then individuals as needed. When flutophones are sharp, pull the mouthpiece out a little at a time. It might be necessary to put a piece of paper around the mouthpiece to keep it in place if it is loose.
	3. Playing the flutophone in accompaniments to vocal music. The following songs are examples that have accompaniments which can be played on the flutophone by fourth grade children: HRW text "Come, Ye Thankful People, Come" - F p. 77 "The Galaway Piper" - E♭ p. 112 Follett text "The Hurdy-Gurdy Man" - D-Minor p. 120 "The Moccasin Song" - E-Minor p. 85
	4. Introducing two-part music for flutophones Step 1 - Make sure all flutophones are in tune with each other. Step 2 - Have the music written on the board. Have the children read together the letter names of the notes for the lower part while they "finger" the notes on the flutophone. Step 3 - Play the lower part. Step 4 - Introduce the upper part as in Steps 2 and 3. Step 5 - Have half the group practice the upper part, the other half practice the lower part. Step 6 - Put the parts together.

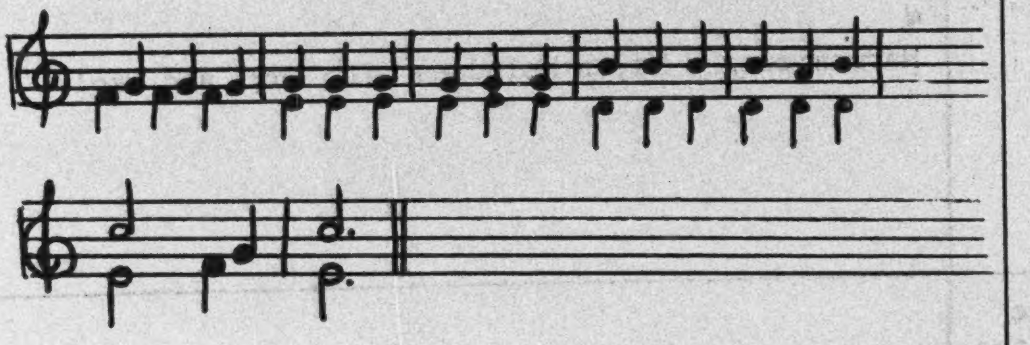
INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
 C - (HIGH) With thumb of left hand cover the back opening only on the flutophone. D - (HIGH) No fingers covering opening. F♯ - (Key of G) Cover openings B, A and G with index, third and fourth fingers of left hand, cover opening E with third finger of right hand. B♭ - (Key of F) Cover opening B with index finger of left hand and F with index finger of the right hand.	
Flutophones which are cracked will not play in tune. Ask the children to notice the position of the mouthpiece after it is in tune and try to always leave it in that position.	
Be sure the children can sing the song well before adding the accompaniment. Select a small group to accompany the singing.	HRW text Follett Flutophones Lesson Plans for Flutophones HRW, t.e., Classified Index "Instrumental Skills," p. 292 Follett, t.e., Classified Index, "Small Wind Instruments" page 189
The basic flutophone text contains several two-part selections. The example found below might also be interesting. Example: "Chop Sticks" 	Flutophone text Music Time with Flutophones, Classroom Method

INSTRUMENTAL ACTIVITIES

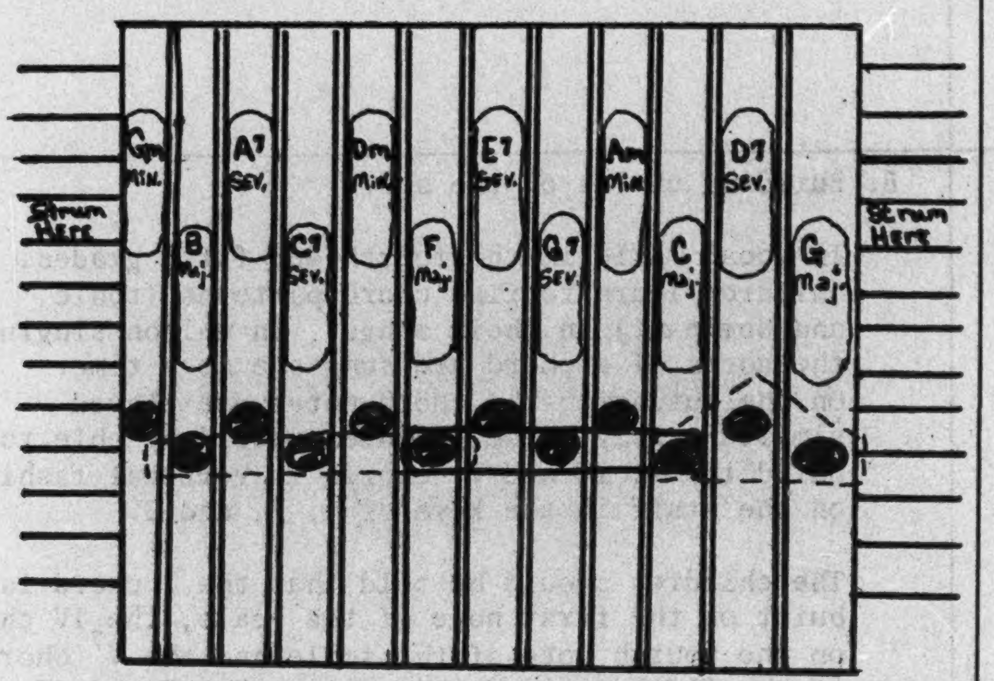
GOALS	ACTIVITIES
To Develop Skills - melody instruments continued -	
	5. Introducing three-part music for flutophones Select three part song from pages 15 - 30 in "All Melody Pre-Instrument Method". Have whole class learn all parts before combining. Play in various combinations of two parts, then add the third part.
	E. Keyboard Experiences Fourth graders are to be introduced to the keyboard in nine weeks. Tagboard keyboards available in each building should be used in the lessons. If they are made by the teachers, students or music consultant, the directions may be found in the Instrumental Resource Section of this guide. These directions indicate the marking of "middle C" on the appropriate key, no other keys should be marked. 1) Review Grade 3 work. Review the notes C-C; be able to locate them throughout the keyboard. Play three finger melodies. 2) Introducing Chords, Building Triads I-VII^o in C Major, Discovering Names of Triads. a) Have children make treble clef signs on staff paper. Explain "G" clef. b) The notes of the scale may be numbered and are then referred to as degrees. c) Establish definitions for chords (major, minor) triads, "root" and etc. d) Build and construct chords. 3) Learning a Second Five-Finger Melody in C Major ("Lightly Row.")

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	
Be sure all children are counting because the rhythm is not the same in each part. Select small group (six children) to play song as a double trio.	
1) Review Lesson one in Keyboard Lesson Plans. Review Lessons two and three in Keyboard Lesson Plans	Keyboard Lesson Plans
2) Refer to Lesson four in Keyboard detailed Lesson Plans	Keyboard Lesson Plans
3) See Detailed Lesson Plans on Keyboard	Keyboard Lesson Plans

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Skills - melody instruments continued -	4. Harmonizing C Major Melodies with "do" and "sol".
III. To Develop Music Skills Through the Use of Simple Autoharp Accompaniments	A. Playing two and three-chord accompaniments on the autoharp. Make copies of individual autoharp charts for children using the chart. Review with children how to finger and strum the autoharp. Select songs from the list of two and three chord autoharp accompaniments in the Instrumental Resource or Songs for Autoharp. After the key of the song is determined, have the children locate on the autoharp the chords they will use. (These chords are labeled in the HRW and Follett books). The index finger goes on the I chord, the third finger on the V^7 chord, and the fourth finger on the IV chord. While one child actually plays the autoharp, the others should pretend to be fingering and strumming at their desks.

HELPS FOR THE TEACHER	MATERIALS
4) See Detailed Lesson Plans on Keyboard	Keyboard Lesson Plans IMC kit - K-5030 "Keyboard Instruction"
Refer to the glossary to see how the autoharp is played. The classroom teacher should use the autoharp frequently in accompaniments that are too difficult for children to play. This helps children to associate harmony with the songs they sing.  Gm MIN. A7 SEV. Dm Min. E7 SEV. Am Min. D7 SEV. B Maj C7 SEV. F Maj G7 SEV. C Maj G Maj Strum Here Strum Here Children in the fourth grade should be able to play two- and three-chord accompaniments on the autoharp in the keys of C, F and G. The chords for each of the these keys are indicated on the above chart in the following manner: ◠ - chords for key of G; ▭ - chords for key of C; ⬚ - chords for key of F.	Autoharp Mastercodo White construction paper

GOALS	ACTIVITIES
To Develop Skills - autoharp continued -	

B. Building chords on the staff

In vocal music in the fourth and fifth grades, children learn to find chord patterns (tonic and dominant) in their songs. In unison singing the notes of a chord are sung one at a time. On the autoharp, the chord notes are played simultaneously. The children should be able to build the I, IV and V^7 chords in vertical fashion on the staff in the keys of C, F, and G.

The children should be told that the I chord is built on the first note of the scale, the IV chord on the fourth note of the scale and the V^7 chord on the fifth note of the scale. The I and IV chords contain three notes. These notes are built of thirds above the root. The V^7 chord contains four notes. These notes are also built of thirds above the root. The seventh of the V^7 chord refer to the fact that the top tone of the chord is an interval of a seventh above the root of the chord. In order to hear the harmony of these chords, the children should sing them by syllables:

I chord - do-mi-sol
IV chord - fa-la-do
V^7 chord - sol-ti-re-fa

The IV and V^7 chords should be sung starting on low fa and sol, respectively, when the top notes are out of the children's range.

HELPS FOR THE TEACHER

A breakdown of the chords in each key is as follows:

Key of G
I chord (tonic) - G Major
V^7 chord (dominant seventh) - D Seventh
IV chord (sub-dominant) - C Major

Key of F
I chord (tonic) - F Major
V^7 chord (dominant seventh) - C Seventh
IV chord (sub-dominant) - B♭ Major

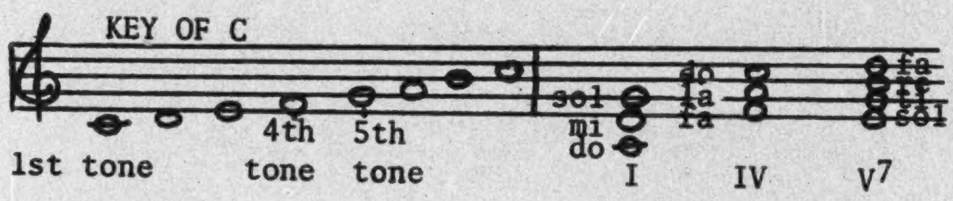
Key of C
I chord (tonic) - C Major
V^7 chord (dominant-seventh) - G Seventh
IV chord (sub-dominant) - F Major

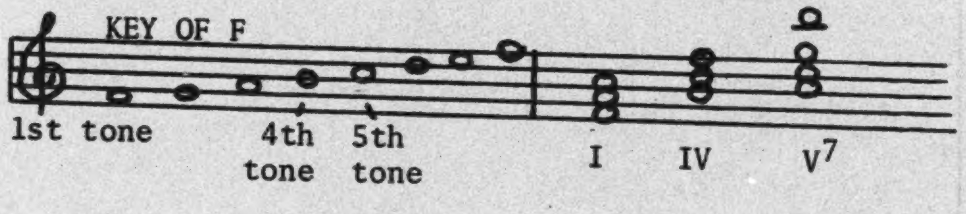
MATERIALS

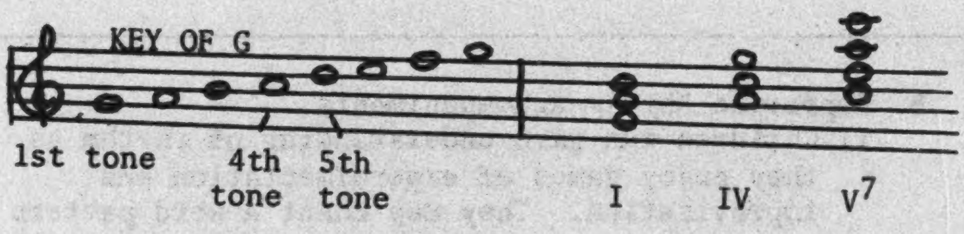
HRW, t.e., "Autoharp" pp. xiv & xv

HRW, t.e., p. 292 "Instrumental Skills, Autoharp" - Classified index.

Refer to "Autoharp Chords" in Resource Section of this guide.


KEY OF C
1st tone
4th tone
5th tone
sol
mi
do
do
la
fa
fa
ti
sol
I
IV
V7


KEY OF F
1st tone
4th tone
5th tone
I
IV
V7


KEY OF G
1st tone
4th tone
5th tone
I
IV
V7

On the auotharp each note of the chord is played in several octaves.

Tagboard staff, sharps, flats, notes from office

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
IV. To Develop Self-Expression and Imagination Through Creative Instrumental Activities	A. Orff Instruments Develop choral discrimination by experimenting to find tones that will fit with the melody and form harmonic progressions pleasing to the individual. Use the Orff Instruments, Melody or Resonator Bells. Refer to Bloomington Orff Instrument Guide pp. 18-42.
	B. Improvise Rhythm accompaniments 1) Children can gain understanding of rhythm as they enjoy games of expermimentation and improvisation. They may chant a word pattern and determine the notation of the rhythm. They may accompany the chants with percussion instruments and later play the patterns of rhythm without the chant.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER | **MATERIALS**

Follow suggestions for utilizing the Orff instruments that are listed in the Orff Instrument Guide.

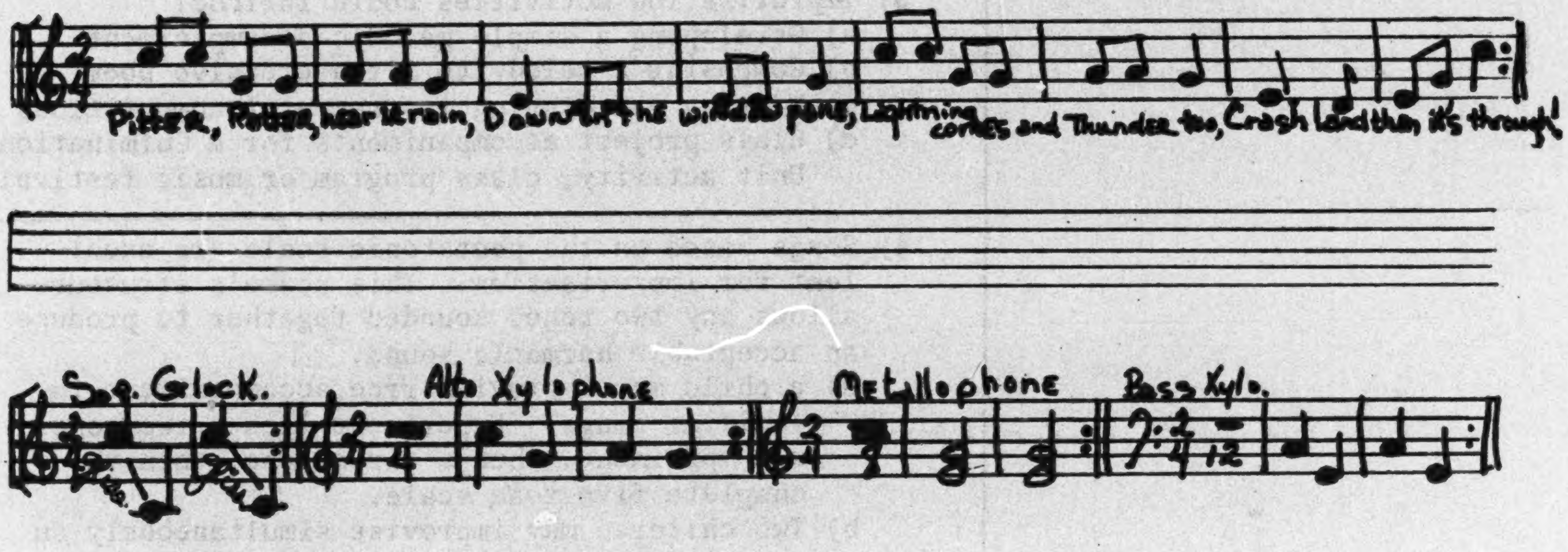
Orff Instrumental Guide from IMC or Building or use Melody or Resonator Bells from Building.

Example:

RAIN STORM

Need: C,D,E,G,A

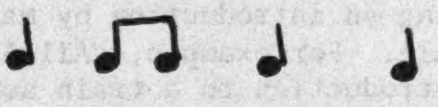
Violet Merchant


Pitter, Patter, hear the rain, Down on the window pane, Lightning comes and Thunder too, Crash! and then it's through!
Sop. Glock.
Alto Xylophone
Metallophone
Bass Xylo.

Starting with the glockenspiel, the other instruments may be added one by one, every four measures. You may wish to have a cymbal crash on the word "crash." It may sound best if all of the instruments and the singing stop together. The children may like to add another cymbal crash at the end.

Remember to let the children make up their own parts. You might tell them to choose two bars on their instrument and play an ostinato on them.

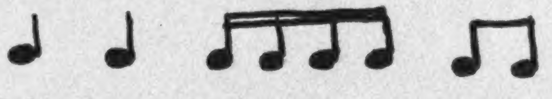
1) Example: 4/4



Go tell Aunt Rho - - die

Variations may vary, children may also add a counter-melody.

4/4



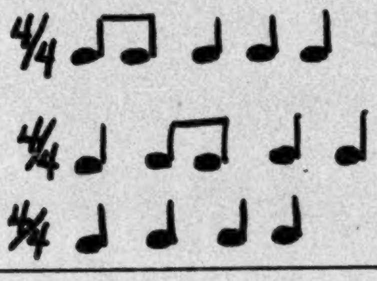
John Brown had a lit-tle In-dian

HRW, t.e., p. 183

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Self-Expression and Imagination - cont.	2) A rhythm game might be a cumulative one. The first child plays a rhythm, the next child plays the first rhythm and adds a new one. The third child remembers and repeats the first two rhythms and adds a new one. The game continues until everyone playing has "missed" by being unable to repeat the entire set of rhythms.
	3) Improvisation activities could include: a) Developing a simple melodic accompaniment b) Composing a melody to fit a creative poem c) Writing and playing instrumental compositions d) Class project accompaniments for a Culmination Unit activity, class program or music festival.
	4) Songs based on the pentatonic scale are excellent for improvisation. This scale's structure allows any two tones sounded together to produce an acceptable harmonic sound. a) a child may improvise free accompaniment to familiar songs. Experiment with a two-tone accompaniment, then a three-tone, then the complete five-tone scale. b) Two children may improvise simultaneously on the piano's black keys. For best results, they should agree on rhythm patterns before beginning. One may move in quarter notes while the other move in eighth notes.
	C. To Improvise Introductions and Codas Introductions and codas may be planned in a variety of ways. 1) Discuss the mood of the song. Select instruments and rhythmic or melodic patterns that enhance the mood. Play them as an introduction. 2) Sing an introduction by making a simple vocal call. For example, "All Aboard!" (could be an introduction to a train song.) 3) Select the bells which form the scale of the song and create a melody using any of these tones.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
2) Examples could be: 	HRW, t.e., p. 119 Orff Instruments Melody instruments
Example: Pentatonic songs are "Song of Itsuki" and "A Good Day in Japan"	HRW text, p. 58 p. 60 HRW, t.e., p. xvi
Example: "Baseball Game" - Orff Instrument Guide For further suggested activities see - In "The Wraggle-Taggle Gypsies," the tempo and mood can be established by a short introduction. Separate the verses by short instrumental interludes and end the song with an instrumental coda.	HRW, t.e., p. xvi p. 22 Orff Instrumental Guide, pp. 18-42 HRW text, p. 92 Melody instruments Orff instruments

CLASSROOM LISTENING PROGRAM

Behavioral Objectives

I. To develop good listening habits.

- The student will demonstrate good listening habits by:
  a. being attentive during performances.
  b. being respectful of performers.
  c. being considerate of other members of the audience.

II. To distinguish the elements and structure of music through listening.

- The student will be able to identify the contrasting sections in the two- and three-part song forms.

- The student will be able to differentiate aurally the tonality of a song as being major or minor.

- The student will be able to determine the basic meter of a song through listening.

III. To recognize various mediums of performance.

- Given a list of instruments of the orchestra, the student will be able to assign them to the proper family of instruments.

- The student will be able to recognize by sound the instruments of the orchestra.

IV. To recognize characteristics of different forms of music.

- On hearing a Rondo, the student will be able to symbolize its form by assigning letter names to the various sections.

- The student will be able to identify the rhythmic, melodic or harmonic modifications of the variations in a Theme and Variations.

- The student will be able to enumerate distinguishing characteristics of three dance forms: the waltz, minuet and gavotte.

V. To develop self-expression and imagination through creative listening activities.

- The student will be able to respond to music with physical movements expressive of the tempo, meter, rhythm, melody, harmony and mood.

- The student will be able to respond orally to music in terms of its rhythmic, melodic, harmonic and formal organization.

LISTENING ACTIVITIES

GOALS	ACTIVITIES
I. To Develop Good Listening Habits	A. The children should have one listening experience a week.
	B. Provide purposeful listening experiences. 1. Establish an atmosphere conducive to good listening by preparing and motivating students to be attentive, receptive and responsive.
	2. Instill habits of courtesy and proper audience conduct. a. Respect for performers b. Appreciation shown through applause
II. To Distinguish the Elements and Structure of Music Through Listening	A. Each listening lesson dhould have a point of. emphasis. When teaching a listening lesson, attention should be placed on particular features, such as melody (high-low), rhythm (even-jerky) or form (like-unlike). 1. Form - Organization of musical fragments in a composition. The sections may be repeated or in direct contrast which presents a new musical idea. Forms to be studied in 4th grade are: a. folk song b. chanty c. gavotte d. minuet e. waltz f. rondo g. theme and variations h. AB, ABA

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	Record series: HRW records Adventures in Music Listening Musical Sound Books RCA Listening Activities Vox "Music Masters" Series Individual records.
Listen for something specific during each playing of a record; the rhythm, changes in tempo, dynamic contrasts, repeated phrases or sections, melodic.	
Refer to section on "Exploring Music Through Listening"	HRW teacher's Edition
1. When teaching a listening lesson, it is suggested that teacher follow detailed lesson plans listed in the HRW, t.e.	HRW, t.e.
Suggested examples for teaching Form are:	
"Carillon from L' Arlésienne Suite No. 1" by G. Bizet	HRW text, p. 68
"Trio in A Minor, Opus 114" by Brahms	HRW, p. 29
"Violin Concerto in D Major, Opus 61" by Beethoven	HRW, p. 72
For Form listings from a through h, see detailed lesson plans from Grade 4 Appreciation Guide.	4th Grade Appreciation Guide from Music Consultant

LISTENING ACTIVITIES

<table>
<tr><th>GOALS</th><th>ACTIVITIES</th></tr>
<tr><td>To Distinguish Elements and Structure - cont..</td><td>2. Melody - A succession of pitches in which the movement is rhythmically controlled.
a. up - down
b. high - low
c. step - skip - same
d. tonality (scales - major, minor, pentatonic)</td></tr>
<tr><td></td><td>3. Rhythm</td></tr>
<tr><td></td><td>B. Responding to various meters in music
Children should discover, by listening, what the basic meter of a song is, i.e., does the song move in groups of 2, 3 or 4 beats? In written music this would mean 2, 3 or 4 beats to a measure. This can be done in a variety of ways.
<table>
<tr><th>ACTION FOR PRINCIPAL OR ACCENTED BEATS</th><th>ACTION FOR SECONDARY BEATS</th></tr>
<tr><td>a. clap</td><td>touch shoulders (as many times as there are beats)</td></tr>
<tr><td>b. clap loudly (on palm of hand)</td><td>clap softly (on palm of hand)</td></tr>
<tr><td>c. count "one"</td><td>count "two"; "two, three"; or "two, three, four"</td></tr>
<tr><td>d. some children play on tone blocks</td><td>other children play on sticks</td></tr>
<tr><td>e. some children play on drum</td><td>other children play on triangle</td></tr>
<tr><td>f. bounce ball</td><td>hold ball</td></tr>
<tr><td>g. toss ball in air and catch</td><td>hold ball</td></tr>
</table></td></tr>
</table>

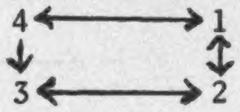
LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
2. Suggested examples for teaching Melody are: Variation on "Sakura" by Kimio Eto Six Pieces for Orchestra, Opus 6, Third Piece by Anton Webern "Hary Janos Suite, Prelude" by Zoltan Kodaly	HRW, p. 57 HRW, p. 169 HRW, p. 40
3. Rhythmic patterns may be classified as even or uneven. Rhythm is governed by a beat, some are heavy and some are light. Suggested examples for teaching Rhythm are: "Ionization" by Edgar Varese "String Quartet" No. 10 in C Major, K170, First Movement by Mozart "Pictures At an Exhibition" by Mussorgsky	HRW, p. 126 HRW, t.e., p. 111 HRW text, p. 114
B. Choose pieces that are predominantly rhythmic. Examples of music to be used: $\frac{2}{4}$ "Dance of the Chinese Dolls" - Rebikoff $\frac{3}{8}$ Caprice on "Aires de Ballet" - Gluck $\frac{4}{4}$ "Dance" - Bartok	R.C.A. Listening Activities Album, Volume 4

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Distinguish Elements and Structure - cont.	1. Ball-bouncing activity Arrange children in groups of four. Bounce individually for four measures. Toss individually for four measures. Bounce to partner for four measures. (1 bounces to 2 and 2 to 1) (3 bounces to 4 and 4 to 3) Toss to partner for four measures. Bounce to corner for four measures. (1 bounces to 4 and 4 to 1) (3 bounces to 2 and 2 to 3) Toss to corner for four measures. Repeat entire pattern three times. Between the groups, others may be placed who keep bouncing and tossing individually through the entire pattern. Use balls that are from 2-1/2 to 3 inches in diameter. Try to have the groups of four use the same size balls so that when they bounce to each other, one ball does not bounce more easily than another.
III. To Recognize Various Mediums of Performance	A. Instruments of the Orchestra 1. Review of the families of instruments. a. Show children pictures of the instruments in their families. b. Review how instruments are played or how sound is made. c. Notebooks - Use pictures of instruments found in the Appreciation Resource. Ditto copies of these pictures to be given to each child. After discussion each instrument or group of instruments, have the children write notes about them. Compile pictures and notes into a notebook.

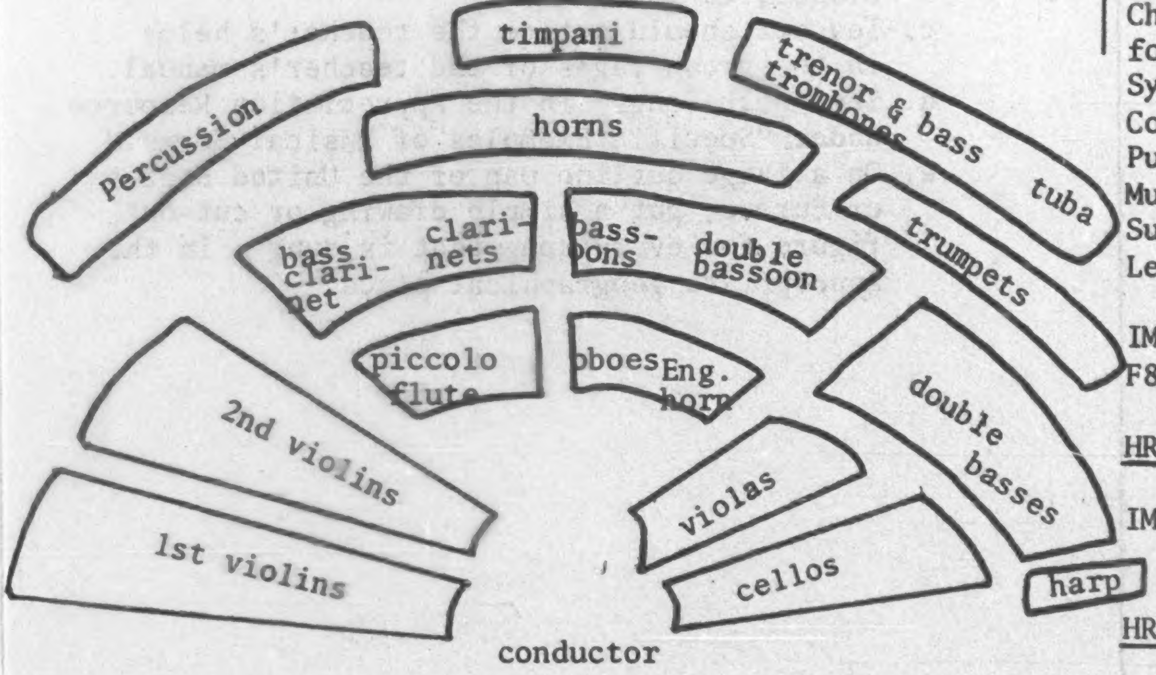
LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
 Count this way: 1 2 3 Bounce Hold Hold Toss Hold Hold	"Beautiful Ohio" Windsor record #7602A (If not available, use another waltz). Phonograph
Use the following families: 1. Woodwinds - a group of wind instruments usually or originally made of wood or uses a reed. 2. Brass - musical instruments of the horn type that are blown and usually made of metal. 3. Percussion - musical instruments that are struck to make sound or music. 4. String - group of instruments using strings that are usually played with a bow. Additional Helps: The Brass Family - HRW, t.e., p. 171, 174c The Percussion Family - HRW, t.e., p. 173, 174d The String Family - HRW, t.e., p. 172, 174 The Woodwind Family - HRW, t.e., p. 174, 174b	Arrange to have children from the school band and string to demonstrate the different types of instruments. Ask music consultant for pictures of instruments or collect them. See pictures in Instumental Resource. Get the following items from the music consultant: clarinet reed brass mouthpiece violin string drum head and stick Films available from IMC: F8055 - The Brass Choir F8028 - Percussion Group F8032 - The String Choir

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Recognize Various Mediums of Performance - cont.	
	2. Learning to distinguish the instruments by their sound a. See list of records demonstrating instruments suitable for grade four in Appreciation Resource section. b. Show movie, "Instruments of the Band and Orchestra: Introduction". This movie includes: difference between band and orchestra brass family woodwind family percussion family string family some individual instruments
	3. Introduction to the symphony orchestra a. Listen to a selection played by a full symphony orchestra. Example: "Peter and the Wolf" - Prokofiev b. Make a chart showing the seating arrangement of a symphony orchestra. c. Discuss the Minneapolis Symphony Orchestra - when and where they perform - how often they rehearse - the Young People's Concert the children will attend when they are in fifth grade.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	F8041 - Woodwind Choir Kits available from IMC: K5027 - Shining Brass K5029 - Beat of the Drum K5028 - Woodwinds K5037 - Meet the Instruments IMC - F1040 - Instruments of the Band and Orchestra
Teacher should have pictures of the instruments available so that she can point to them as they are heard on the record. It is suggested that the teacher divides each of these albums in several lessons. In "Notes for Teacher", which accompany the RCA Listening program, specific instruments are pointed out.	Books available in some school libraries: "Tune Up", Huntington; Musical Books for Young People - "Shining Brass," "The Woodwinds", "The Beat of the Drum", "The Heart of the Orchestra". HRW, t.e., Classified index, "Instruments Featured in Song Recordings" and "Supplementary Material" pp. 292-293.
The Sections of the Orchestra 	IMC Kit - K5001 "Peter and the Wolf" Check your school library for "All About the Symphony Orchestra", Commins, Random House Pub. "The Story of Musical Organizations", Surplus. "Follow the Leader". IMC Film - F8033 - "The Symphony Orchestra" HRW, t.e., "Symphony Orchestra", p. 53 IMC Kit - K5026 "Heart of the Orchestra" HRW, text, p. 53

timpani
trenor & bass trombones
horns
Percussion
tuba
trumpets
clarinets
bass clarinet
bassoons
double bassoon
piccolo flute
oboes
Eng. horn
double basses
2nd violins
violas
1st violins
cellos
harp
conductor

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Recognize Various Mediums of Performance - cont.	B. More Instruments to Explore. Some students may be interested in other musical instruments and in instruments unique to certain areas of the world.
IV. To Recognize Characteristics of Different Forms of Music	A. Development of a varied repertoire 1. Children should have one listening experience a week. 2. Review the following musical forms: lullaby, march, dance. Use definitions listed under "Musical Forms" in Appreciation Resource. Refer to specific examples of these Musical Forms.
	B. Introduce the following musical forms and learn to distinguish their unique characteristics. 1. Folk Songs and Ballads a. Refer to definition of "folk song" in "Musical Forms" of Appreciation Resource. b. See "Folk Songs of the U.S.A." and "Folk Songs from other Countries" in the Classified Index. c. Teacher should notice the teacher's helps in the green pages of the teacher's manual. d. See "Folk Songs" in the Appreciation Resource under "Specific Examples of Musical Forms." e. On a large outline map of the United States or Europe, put a simple drawing or cut-out figure for every song that is sung - in the appropriate geographical place.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
B. 1. Ancient Musical Instruments 2. Latin American Instruments 3. Pipe Organ 4. Oriental Instruments	HRW, t.e., p. 89 a-d HRW, t.e., p. 17 HRW, t.e., p. 185 HRW, pp. 58, 60, 145
Look for lessons on music appreciation on educational television. Read articles from Young Keyboard Jr. magazine of which there is one copy each month in the school library. Records should be from the "Specific Examples of Musical Forms" and "Records Demonstrating Instruments of the Orchestra" in the Appreciation Resource.	Young Keyboard Jr. magazine, school library.
Appreciation Guide with detailed lesson plans for Grade 4 available from Music consultant.	Music Curriculum Guide, Appreciation Resource Section Grade 4, Appreciation Guide, Lessons 2, 3 and 4.
1. Associate the folk songs learned with the geography and customs of the countries they represent. Example: "Marching to Pretoria" This song was originally sung by the Dutch who had come to South Africa to work in the diamond mines. Many of them had left their families in Holland and were very lonely. Thus they did eat, sing and live together, as the words of the song suggest. Some children may do research to discover where Pretoria is, how the Dutch came to be in South Africa, and so on.	HRW, Classified Index, p. 290 Follett, Classified Index, p. 190 HRW, p. 148
Example: "Hiking Song" This fine old Swedish melody is used as a processional at Midsummer Eve festivals in Scandinavian countries. We understand why these Northern peoples celebrate the longest day of summer when we realize that in Stockholm the length of day varied from five and one-half hours in winter to eighteen and one-half hours in late June.	Follett, p. 67

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Recognize Characteristics - cont.	
	2. Chantey

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
Tell the children these songs were not originally accompanied on the piano but on instruments such as ukelele, mandolin, etc. Notice these appropriate accompaniments in listening to folk songs. Reference books containing folk songs: Seeger, Ruth Crawford, American Folk Songs for Children Animal Folk Songs for Children American Folk Songs for Christmas Brand, Oscar, Singing Holidays (folk songs for all holidays of the year) The Burl Ives Songbook (paperback - folksongs of revolution and pioneers) Linscott, E. H., Folk Songs of Old New England White, Florence and Akiyama, Children's Songs from Japan The Cooperative Recreation Service puts out small paper folk song books for 25¢. These contain some unusual songs. A good record of folk songs for children: Songs to Grow On (Nursery Days, Vol. 1) FC7005 33-1/3 rpm Folkways Record and Service Corp. 121 West 47th Street New York City Detailed Lesson plans for "Folk Songs" listed in Lesson 5 in Grade 4 Appreciation Guide.	
2. a. Refer to "Songs of Work and Workers" b. Refer to definition of "chantey" in Musical Forms in Appreciation Resource of this Guide. c. See "Chanteys" listed under Folk Songs of U.S.A. in the Classified Index. d. See "Sailor Chanteys" in the Grade 4, American Singer, Second Edition. e. Reference books containing chanteys: Doerflinger, W. M., Shantymen and Shantyboys Burl Ives Sea Songs - paper back Detailed lesson plans for "Sea Chanty, Lesson6, listed in Grade 4 Appreciation Guide.	HRW, t.e., Classified Index, p. 291 Follett, Classified Index, p. 187 American Singer, pp. 113-119. American Singer available from IMC or in some buildings.

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Recognize Characteristics - cont.	3. Gavotte Gavottes consist of two parts, each of which are repeated. The gavotte usually begins on the third beat. The Alpine mountaineers from France who were called "Gavots" gave the dance its name.
	4. Minuet a. Refer to definition in Musical Forms in Appreciation Resource. b. See "minuet" in Specific Examples of Musical Forms in Appreciation Resource. Example: "Minuet" by Boccherini Step 1 - Tell the children about the origin of the minuet. Describe it as a graceful, dignified dance, very different from the type of dances we see today. Step 2 - Ask them to imagine the women in full hoop skirts, men in silks, satins, lace ruffles and silver buckles; and both men and women wearing powdered wigs. Play the minuet and have the children imagine this kind of people doing the dance with small steps and graceful bows. Step 3 - Identify violins as the principal instrument. Talk about pizzicato. Identify the cello and the harp as other instruments playing this minuet.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
3. a. Refer to definition of "gavotte" in Musical Forms in Appreciation Resource. b. See "gavotte" in Appreciation Resource under Specific Examples of Musical Forms. Example: "Gavotte" by Gossec Step 1 - Tell children about origin of the gavotte as a boisterous peasant dance. Step 2 - Identify the violin and flute as solo instruments. Step 3 - Identify the meter to be $\frac{4}{4}$ (see Appreciation Activity #2). See "Notes for Teachers" which accompany the R.C.A. Listening Album, Volume 4, page 6. Detailed lesson plans for "Gavotte" Lessons 7 and 8, listed in Grade 4 Appreciation Guide.	R.C.A. Volume 4
4. For detailed lesson plans on the "Minuet" refer to Appreciation Guide for Grade 4 The minuet was originally a folk dance of the French common people. It became a court dance in the time of Louis XIV and became very popular in the English court and country life in the 17th and 18th Centuries. Later it became popular in Colonial America. Display pictures of the violin, cello and harp. Pizzicato means plucking the strings rather than bowing them. Children like the sound this produces.	Grade 4, Appreciation Guide, Lesson 9. R.C.A. Volume 4

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Recognize Characteristics - cont.	Step 4 - Discover A-B-A form through telling the children that the minuet is in three sections, the first and last of which are the same (A). In playing the selection again, have the children identify the different middle section (B) by raising their hands when they hear it.
	5. Waltz a. Refer to definition in "Musical Forms" in Appreciation Resource. b. See "Waltz" on Specific Examples of "Musical Forms" in Appreciation Resource. c. Discover the meter of a waltz (see Appreciation Activity #2). d. Children may sway back and forth in time to the music or pretend to skate: example - "Skaters Waltz".
	6. Rondo Understanding the form of a Rondo. a. Refer to definition in "Musical Forms" in Appreciation Resource. b. See "Rondo" in Classified Index.
	7. Theme and Variations Develop understanding of the theme as a definite, complete musical subject, and that a variation is a modification of a theme.
	8. Forms - AB, ABA Listen for the various phrases that comprise a song.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
Give the children a hint about the B section. Tell them that the melody sounds like it is going up the scale at first. When this section is heard, have the children move their hands up and down with the melody.	
c. Kinds of Waltzes and examples of these: fast - "Minute Waltz" by Chopin lively and gay - "Waltzing Doll" by Poldini For detailed lesson plans on the "Waltz" refer to Lessons 10 and 11 of Appreciation Guide for Grade 4.	RCA Volume 3 RCA Volume 2 Appreciation Guide, Grade 4
6. Rondo - is a musical form resulting from alterations of a main theme with contrasting themes. Example: "Violin Concerto in D Major, Opus 61" by Beethoven Review Lesson 2 on forms in Grade 4 Appreciation Guide.	HRW, t.e., Classified Index HRW text, p. 73
7. Refer to detailed lesson plans, Lesson 3 "Insert Sheet" in Grade 4, Appreciation Guide.	Grade 4, Appreciation Guide. HRW, t.e., "Theme and Variations" in Classified Index, p. 292
8. Refer to Classified Index "Design" page 292 (Two-part and three-part design.)	HRW, t.e., p. 292

LISTENING ACTIVITIES

GOALS	ACTIVITIES
V. To Develop Self-Expression and Imagination Through Creative Listening Activities	A. Physical response 1. Fundamental movements such as marching, walking, skipping, etc. 2. Dance and creative movement 3. Group interpretation 4. Pantomime the story of the music 5. Puppet show (act out music with puppets)
	B. Oral or Written response
	C. Pictorial response

LISTENING ACTIVITIES

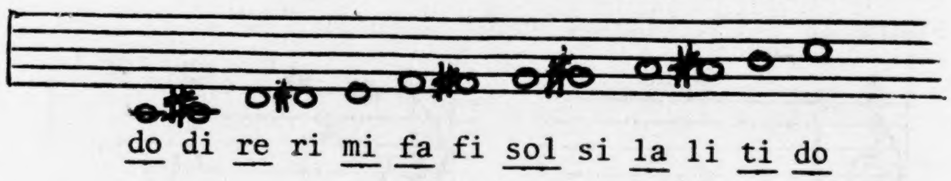
HELPS FOR THE TEACHER	MATERIALS
A. 3 - Divide class into groups, assign a theme or new musical idea to each group and have them respond as music is played.	
B. Do creative writing based on the music theme. Write a short poem to go with the main melody.	
C. Listen to the music thoroughly before beginning to draw. Draw an abstract design of musical idea. Paint a realistic picture of musical story.	

VOCAL RESOURCE

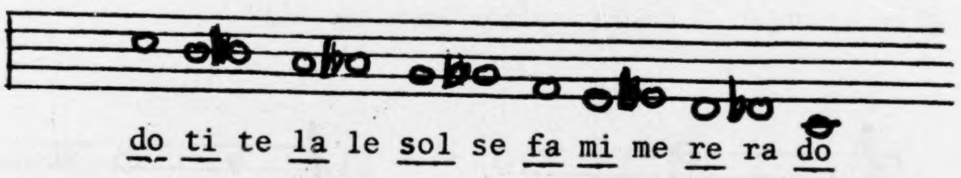
The Moveable "Do" System of Music Reading

The system of note reading taught in the Bloomington Elementary Schools is the moveable "do" system and uses the syllables to describe the various tones. This system is based upon the chromatic scale of thirteen tones within the normal octave illustrated as follows:

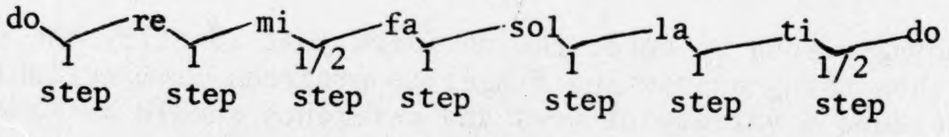
One Octave Ascending


do di re ri mi fa fi sol si la li ti do

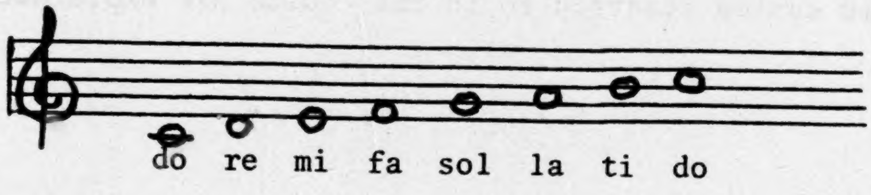
One Octave Descending


do ti te la le sol se fa mi me re ra do

The underlined syllables are those normally used to describe the eight tones used in the diatonic major scale. The steps between these tones are not all of equal size, some being whole steps, some half steps, as evidenced by the irregular pattern of notes underlined in the above illustration. However, a regular scale pattern is established as follows:


do
re
mi
fa
sol
la
ti
do
1 step
1 step
1/2 step
1 step
1 step
1 step
1/2 step

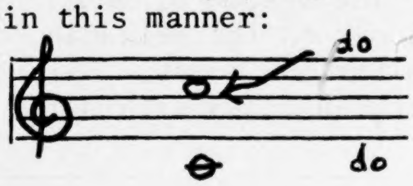
Due to this irregularity of steps, it is of great importance to determine the position of a given note in the scale before determining if the next note is one whole step or one-half step higher or lower. For example, in the illustration below, to sing from "fa" to the note below it "mi", one-half step is taken. On the other hand, to sing from "fa" to the next note higher "sol", one whole step would be taken. Therefore, it is important to establish the tonality relationship, or the scale, for a song when determining the first or beginning note.


do re mi fa sol la ti do

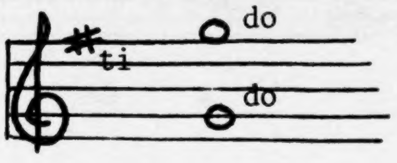
The ability to read music notation without direction, which is a basic objective in our music program, is facilitated through the use of this system in that the relationship between syllables is constant, regardless of the key in which the song is written.

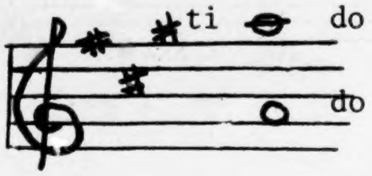
To help identify the scale for a particular song, it is necessary to recognize the three basic rules for finding "do" or the beginning note of the scale. These rules are most simply stated in this manner:

1. When there are no sharps or flats, the key is "C" and "do" is on the "C" line or space.

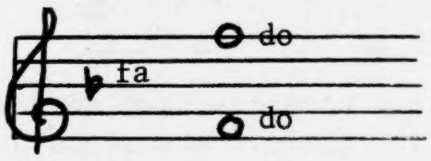


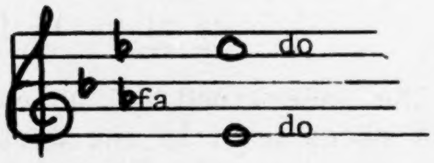
2. When there are sharps in the key signature, the right hand sharp is "ti". Count up or down to "do".





3. When there are flats in the key signature, the right hand flat is "fa". Count up or down to "do".





In utilizing the information, the teacher and children can find the proper scale and identify the whole and half steps as they exist before beginning to sing the song.

In reading a song by note, the children just identify the syllables, then sing them using a pointing finger to progress from syllable to syllable. This can be done a variety of ways and reference should be made to the recommendations for note reading in the Guide.

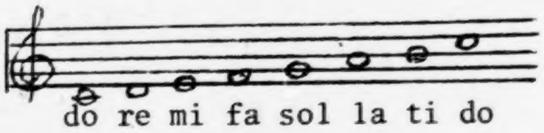
Altered tones, that is notes that are changed by accidentals (sharps, flats, or natural signs) not in the key signature, occur in the music. These changes are used to effect tonal effects that are desired by the composer. (Common examples of these are: fa = fi; ti = te.) These and all other altered tones can be seen in the chromatic scale. They are all the tones which are not found in the diatonic major scale.

The four basic scales referred to in this Guide are explained on the following page.

Major scale - Eight tones forming the following pattern:

do re mi fa sol la ti do
1 1 1/2 1 1 1 1/2

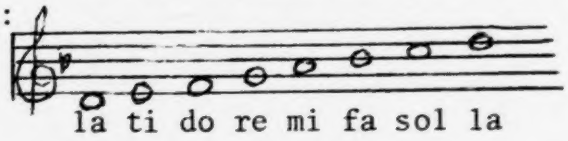
(Major Scale)



Natural minor scale- Eight tones forming - the following pattern:

la ti do re mi fa sol la
1 1/2 1 1 1/2 1 1

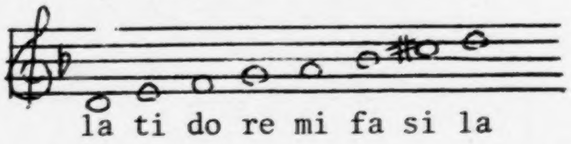
(Natural Minor Scale)



Harmonic minor scale - Eight tones forming the following pattern:

la ti do re mi fa *si la
1 1/2 1 1 1/2 1 1/2 1/2

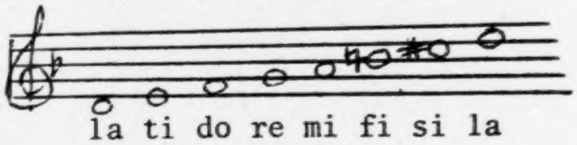
(Harmonic Minor Scale)



Melodic minor scale - Eight tones forming the following pattern:

la ti do re mi fi *si la
1 1/2 1 1 1 1 1/2

(Melodic Minor Scale)



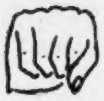
* "si" is sol raised one-half step.

A note of historical interest which may be pointed out is that Guido of Arezzo, a Benedictine monk, planned a method of teaching the reading of music, improved the system of writing notes and established a six-tone scale. He noticed a hymn that went up one degree with each of the first six lines, so he used the first syllables of the first word in each line to name the tones of the scale.

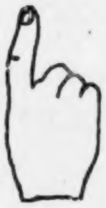
Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum
Solve polluti
Labii reatum Sancte Joannes

Ut was changed to do, ti was added and from this our scale was evolved.

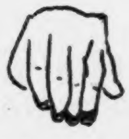
HAND SIGNALS



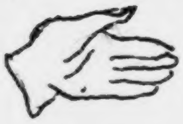
do - 8



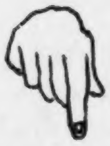
ti - 7



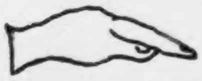
la - 6



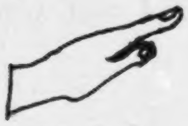
sol - 5



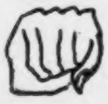
fa - 4



mi - 3



re - 2



do - 1

Songs from Exploring Music listed according to key.

These songs have been categorized by key in order to make choosing a song for note singing easier for the teacher.

Songs in Key of E♭

Page 26	Lullaby
Page 36	Donkey Riding
Page 37	De Bezem
Page 38	Call John The Boatman
Page 52	Vreneli
Page 63	Make New Friends
Page 76	The Butterfly
Page 112	The Galaway Piper
Page 135	This Train (♩♫♫♫) pattern
Page 139	Beautiful Savior
Page 154	Weggis Dance
Page 164	The Wielewool
Page 176	Waltzing Matilda

Songs in Key of F

Page 2	America ♩♩♩|♩.♪♩| pattern
Page 14	We Sing of Golden Mornings(♩♩♩♩|♩♩♩|♩.♪♩♩|♩♩) (four patterns found in song)
Page 20	All Beautiful
Page 35	Cherries So Ripe
Page 44	Pretty Little Pony
Page 56	Man Merle (♩♩♩♩)
Page 65	Serranilla
Page 69	The Bell Doth Toll
Page 77	Come, Ye Thankful People, Come (♩.♪♩♩) pattern
Page 80	The Yodler's Carol
Page 83	Joseph Deuest, Joseph Mild
Page 86	Cuebos Carol
Page 96	Follow Me
Page 96	Why Shouldn't My Goose
Page 99	Bound for the Rio Grande
Page 105	Lovely Evening
Page 106	Polly Wolly Doodle
Page 108	Gladness
Page 118	Little Fox
Page 122	It's Quiet on the Moon
Page 123	A Timely Rhyme
Page 132	Old Texas
Page 158	Lo, The Winter Is Past
Page 162	The Crow
Page 178	San Sereni' (two part; harmony is thirds)

Songs from Exploring Music - cont.

Songs in Key of G

Page 4	The Railroad Corral
Page 15	The Cuckoo
Page 18	Blow the Wind Southerly
Page 27	The Blacksmith
Page 32	The Happy Plowman
Page 50	Swiss Roundelay
Page 54	Echo Yodel
Page 68	Little Bells of Westminster
Page 90	Sir Eglamore
Page 130	Banana Boat Loaden's Song (♩♫♫ ♫ pattern)
Page 132	Doney Gal
Page 158	A New Created World
Page 161	Nightingale's Song
Page 165	The Upward Trail (♩♫♩♩ pattern)
Page 175	Au Clair de la lune

Songs in Key of C

Page 6	Hiking, Laughing, Singing
Page 46	Once
Page 47	Holla - Hi! Holla Ho!
Page 48	Stodola Pumpa (♩♩|♫ ♫ pattern)
Page 62	O Give Me a Cat
Page 66	As the Sun Goes Down (♩♫♫♫ pattern)
Page 93	Troubadour Song
Page 103	Sweet and Low
Page 104	Old Folks at Home
Page 144	How Does My Lady's Garden Grow?
Page 159	White Coral Bells

Songs in Key of D

Page 84	Sing a Merry Noel
Page 128	Psalm 100
Page 136	My Lord, What a Morning
Page 148	Marching to Pretoria
Page 159	Lachend Sommer

Songs in Key of E

Page 69	French Cathedral
Page 180	Weel May the Keel Row (♫. pattern)

Songs in Key of A

Page 78	O Savior Sweet
Page 79	O Come, All Ye Faithful

Songs in Key of A♭

Page 39	Sponge Fishing (♫ ♫ pattern)
Page 64	Snug 'neath the Fir Trees (♩ ♫ repeated uneven pattern)
Page 85	We Wish You a Merry Christmas

Songs in Key of B♭

Page 100	The Young Voyager
Page 146	Sing For the Wide, Wide Fields
Page 184	American For Me (♩. ♪ ♩ ♩ pattern)

Songs in Key of D♭

Page 160	May Day Carol

Songs in Key of A Minor

Page 43	El Burro de Villarino (♫ ♫ ‖ ♩ ♫ ‖ ♩. ♪ pattern)
Page 74	Mister Urian

Songs in Key of D Minor

Page 3	The Shanty Boys In the Pine
Page 16	A La Nanita Nana
Page 42	Riding With the Cavalry
Page 92	The Wraggle-Taggle Gypsies
Page 110	Dakota Hymn

Songs in Key of E Minor

Page 134	Brethren in Peace Together

Songs in Key of F Minor

Page 129	Zum Gali Gali

Songs from Exploring Music - cont.

Songs in Key of G Minor

Page 5	Yangtze Boatman's Chantey
Page 138	Windy Nights

Pentatonic

Page 58	Song of Itsuki
Page 59	Koto and Tsuzumi
Page 60	A Good Day in Japan
Page 98	The Riddle Song
Page 145	Gasmine Blossoms

Dorian Mode

Page 82	Jesus The Christ Is Born

Songs from the Follett text listed according to key.

Songs in Key of E♭

Page 108	Why Shouldn't My Goose?
Page 63	Where Is John? (♩. ♪ pattern)
Page 111	Early to Bed (♩. ♪♩pattern)
Page 90	Christmas Lullaby
Page 164	Easter Chimes
Page 141	Billy Boy

Songs in Key of F

Page 47	The Lone Star Trail
Page 74	Thanks for Food (♩. ♪♩♩pattern)
Page 108	The Old Gray Goose
Page 105	Four In a Boat
Page 114	Good Night
Page 115	All Through the Night (♩. ♪ ♩ ♩ pattern)
Page 137	The Little Black Train
Page 39	San Sereni (two parts; harmony in thirds)
Page 41	The Chaparral
Page 165	For Our Country
Page 59	The Mountain Shepherd Boy

Songs in Key of G

Page 79	Going to Market (♩. ♪ ♩ pattern)
Page 87	Sleep, Little Treasure
Page 160	The Little Dustman (♩. ♪♩♩ pattern)
Page 171	Glad That I Live Am I
Page 138	Rain
Page 100	High, Betty Martin
Page 64	The Tractor

Songs in Key of C

Page 145	Rocky Dan
Page 86	The Young Blacksmith (last half of song goes into key of F)
Page 83	Sarasponda (♩. ♪♩𝄾♪pattern)
Page 53	My Pony and I (♩. ♪♩♩ ♩. ♪ pattern)
Page 106	White Coral Bells

Songs in Key of D

Page 73	On the Bridge of Prague
Page 36	Appeal to Sky God
Page 22	Lotus Blossoms (pentatonic scale)

INSTRUMENTAL RESOURCE

Songs for Autoharp (Keys of C, F and G)

One-Chord Songs:

Choral Grade
F F F F
For health and strength and daily food
F F F F
We give Thee thanks, O Lord.

ARE YOU SLEEPING?
F F F F
Are you sleeping, Are you sleeping?
F F F F
Brother John, Brother John?
F F F F
Morning bells are ringing, Morning bells are ringing.
F F F F
Ding ding dong, ding ding dong.

LITTLE TOM TINKER
C C C C
Little Tom Tinker got burned with a clinker
C C C C
And he began to cry,
C C C C
"Oh, Mamma! Oh, Mamma!
C C C C
What a poor fellow am I."

Two-Chord Songs:

MARY HAD A LITTLE LAMB
F F F F C_7 C_7 F F
Mary had a little lamb, little lamb, little lamb.
F F F F C_7 C_7 F
Mary had a little lamb, its fleece was white as snow.

MULBERRY BUSH
G G G B D_7 D_7
Here we go round the mulberry bush, the mulberry bush,
D_7 D_7
the mulberry bush
G G G G D_7 D_7 G G
Here we go round the mulberry bush so early in the morning.

TEN LITTLE INDIANS

G G G G
One little, two little, three little Indians
D_7 D_7 D_7 D_7
Four little, five little, six little Indians
G G G G
Seven little, eight little, nine little Indians
D_7 D_7 G
Ten little Indian boys!

SUSIE LITTLE SUSIE

F F C_7 F
Susie, little Susie, now what is the news?
Susie, little Susie, some pennies I pray.

F F C_7 F
The geese are going barefoot because they've no shoes.
To buy a little supper of sugar and whey.

C_7 F C F
The cobbler has leather, but no last has he,
I'll sell my nice bed, and go sleep on the straw.

F F C_7 F
So he cannot make them the shoes, don't you see?
Feathers will not tickle and mice will not gnaw.

ROW YOUR BOAT

C C C C C C C C
Row, row, row your boat, gently down the stream,
C C C C G_7 G_7 C C
Merrily, merrily, merrily, merrily, life is but a dream.

MISTER FINNEGAN (Tune: Ten Little Indians)

G G G G
There was an old man named Mister Finnegan
There was an old man named Mister Finnegan.

D_7 D_7 D_7 D_7
He grew whiskers on his chinnegan
He grew fat and then grew thin again.

G G G G
Along came the wind and blew them in again
Then he died so we have to begin again.

D_7 D_7 G G
Poor old Mister Finnegan!
Poor old Mister Finnegan!

DOWN BY THE STATION

F F C_7 F
Down by the station so early in the morning
F F C_7 F
See the little pufferbillies all in a row
F F C_7 F
See the stationmaster turn a little handle,
F F C_7 F
Puff! puff! toot! toot! Off we go!

ITSY - BITSY SPIDER

F F C_7 F
Itsy - bitsy spider went up the waterspout,
F F C_7 F
Down came the rain and washed the spider out,
F F C_7 F
Out came the sun and dried up all the rain,
F F C_7 F
And the itsy - bitsy spider went up the spout again.

THIS OLD MAN

F F F F
This old man, he played one,
F F C_7 C_7
He played nick-nack on my drum.
F F F F
Nick-nack, paddy wack, give a dog a bone,
C_7 C_7 C_7 F
This old man came rolling home.

WHERE HAS MY LITTLE DOG GONE?

F F C_7 C_7
Oh where, oh, where has my little dog gone?
C_7 C_7 F F
Oh, where, oh, where can he be?
F F C_7 C_7
With his tail cut short and his ears cut long,
C_7 C_7 F F
Oh where, oh, where can he be?

THE PAWPAW PATCH

F F F F
Where oh where is dear little Mary?
C_7 C_7 C_7 C_7
Where oh where is dear little Mary?
F F F F
Where oh where is dear little Mary?
C_7 C_7 F F
Way down yonder in the pawpaw patch.

GO TELL AUNT RHODIE

G G
Go tell Aunt Rhodie
D_7 G
Go tell Aunt Rhodie
G G
Go tell Aunt Rhodie
D_7 G
The old gray goose is dead.

Three-Chord Songs:

TWINKLE, TWINKLE LITTLE STAR

F F B flat F C_7 F C_7 F
Twinkle, twinkle little star, How I wonder what you are!
F C_7 F C_7 F C_7 F C_7
Up above the world so high, Like a diamond in the sky,
F F B flat F C_7 F C_7 F
Twinkle, twinkle little star, How I wonder what you are!

YANKEE DOODLE

G G G D_7 G G G D_7
Yankee Doodle went to town, a-riding on a pony!
G G C C D_7 D_7 G G
He stuck a feather in his cap, and called it macaroni.
C C C C G G G G
Yankee Doodle keep it up, Yankee Doodle dandy,
C C C C G D_7 G G
Mind the music and the step and with the girls be handy!

MY BONNIE

C F C C C C G_7 G_7
My Bonnie lies over the ocean; My Bonnie lies over the sea;
C F C C F G_7 C C
My Bonnie lies over the ocean; Oh, bring back my Bonnie to me.
C C F F G_7 G_7 C C
Bring back, bring back, oh bring back my Bonnie to me, to me
C C F F G_7 G_7 C C
Bring back, bring back, oh bring back my Bonnie to me!

GLORY, GLORY, HALLELUJAH

C C C C
Glory, glory, hallelujah!
F F C C
Glory, glory, hallelujah!
C C C C
Glory, glory, hallelujah!
F G_7 C C
His truth is marching on.

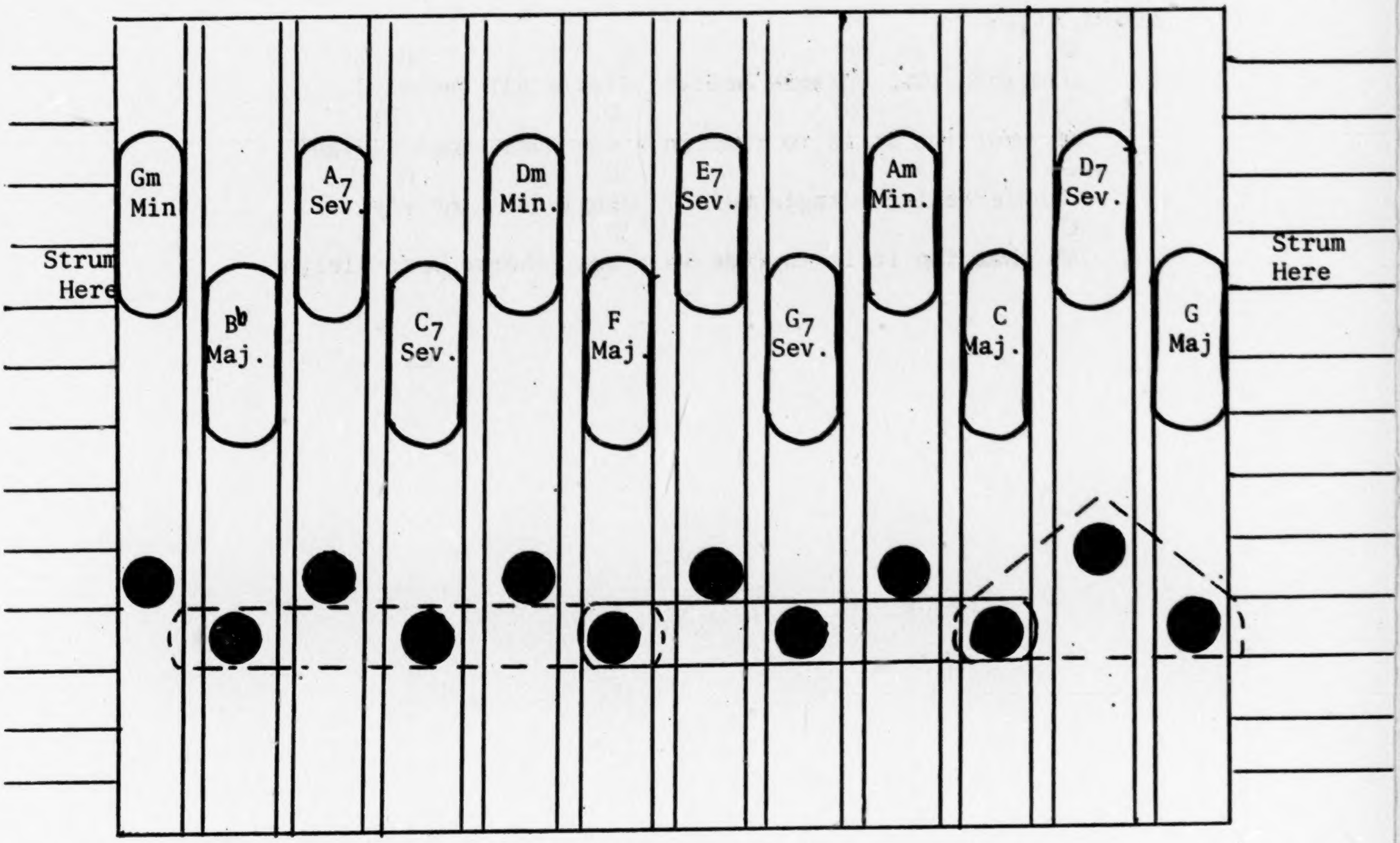
AWAY IN A MANGER

G G C G
Away in a manger, no crib for a bed,
D_7 D_7 G G
The little Lord Jesus laid down his sweet head;
G G C G
The stars in the sky looked down where he lay,
D_7 G D_7 G
The little Lord Jesus asleep on the hay.

JINGLE BELLS

G G G G
Jingle bells! Jingle bells! Jingle all the way!
C G D_7 D_7
Oh what fun it is to ride in a one-horse open sleigh!
G G G G
Jingle bells! Jingle bells! Jingle all the way!
C G D_7 G
Oh what fun it is to ride in a one- horse open sleigh!

Sample of Autoharp Chart

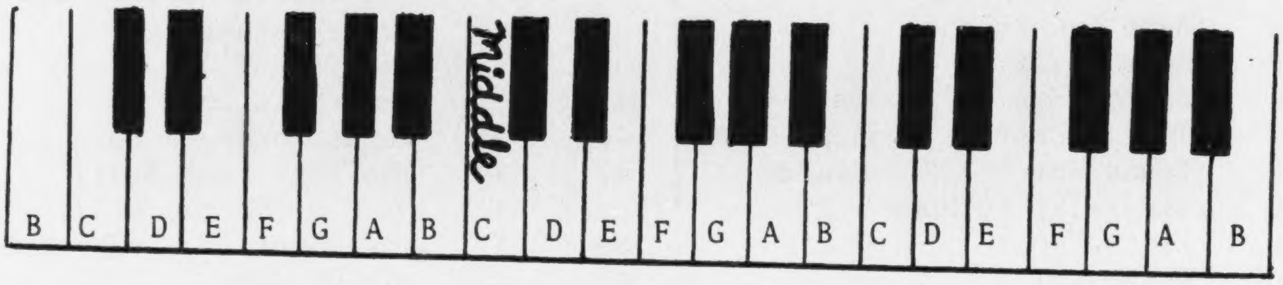

Strum Here
Gm Min
B♭ Maj.
A7 Sev.
C7 Sev.
Dm Min.
F Maj.
E7 Sev.
G7 Sev.
Am Min.
C Maj.
D7 Sev.
G Maj
Strum Here

Three-Chord Songs in the Keys of C, F and G for the autoharp.

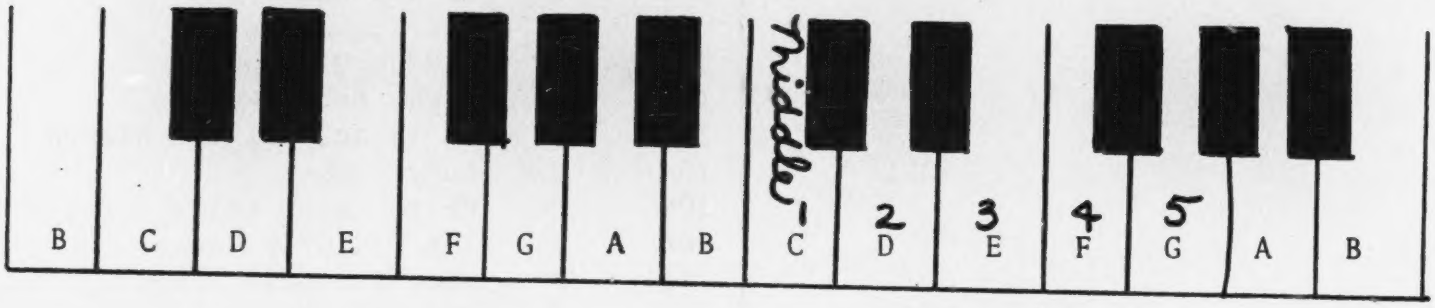
HRW			FOLLETT		
Page	Key	Title	Page	Key	Title
6	C	Hiking, Laughing, Singing	13	F	The Speckled Bird
32	G	Happy Plowman	15	F	Hauling Water and Wood
47	C	Holla-Hi! Holla-Ho!	20	C	Hanging Out the Clothes
48	C	Stodola Pumpa	24	G	Sandy Land
50	G	Swiss Roundelay	24	G	The Thread Follows the Needle
62	G	Make New Friends	28	C	Grape Gathering
65	F	Serranilla	39	F	San Sereni
66	C	As the Sun Goes Down	42	F	The White Dove
83	F	Joseph Dearest, Joseph Mild	46	F	Texas Cowboy's Song
99	F	Bound For the Rio Grande	47	F	The Lone Star Trail
104	C	Old Folks At Home	56-57	F	Oh Give Me the Hills
118	F	Little Fox	59	F	The Mountain Shepherd Boy
132	G	Doney Gal	67	G	Hiking Song
132	F	Old Texas	74	F	Thanks for Food
161	G	Nightingale's Song	74	G	Good Evening
			79	G	Going to Market
			81	G	Seven Steps
			83	C	Sarasponda
			88	G	Where, Oh Where?
			92-93	F	Giddap Old Dobbin
			100	G	High, Betty Martin
			101	F	Go In and Out the Window
			104	G	Lucy Locket
			106	C	White Coral Bells
			108	F	The Old Gray Goose
			113	F	When the Bell Rings
			117	G	The Mill Wheel
			125	F	Skip to My Lou
			134	G	I've Got a Robe
			140	F	The Mockingbird Song
			142	F	Oh, Susanna!
			143	F	Some Folks Do
			160	G	The Little Dustman

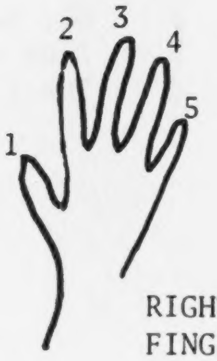
Keyboard Instruction

Each child should have a keyboard of tagboard or some other similar material which is 22 inches wide and 5-1/2 inches deep. Lines are drawn one inch apart to identify white keys and the black keys superimposed at intervals, as illustrated below. This results in 22 white keys or three octaves going from B to B. This takes one width of a piece of tagboard. Middle C should be indicated on the keyboard. No other keys should be marked. A master stencil of a keyboard may be utilized to make the keyboard more quickly.

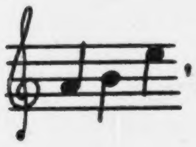
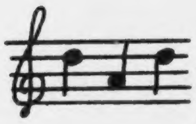
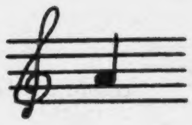
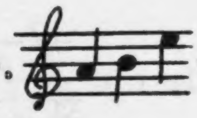
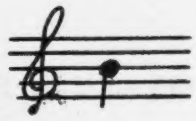
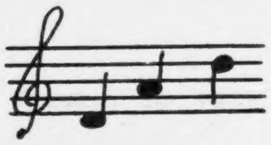
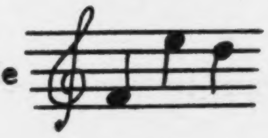
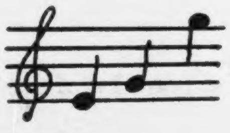
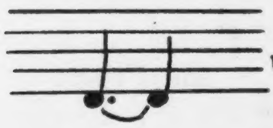
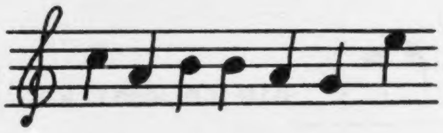
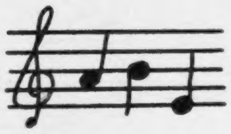
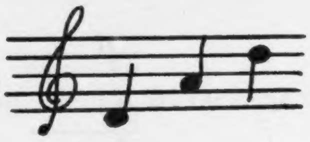
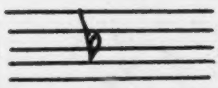
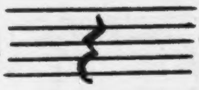
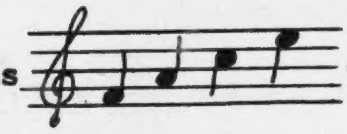
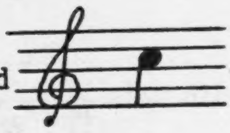
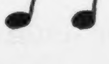
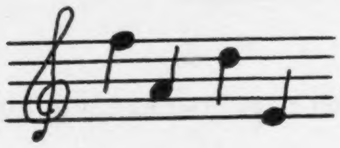
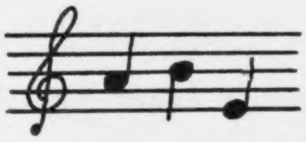

Middle
B
C
D
E
F
G
A
B
C
D
E
F
G
A
B
C
D
E
F
G
A
B

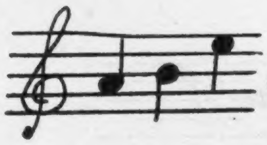
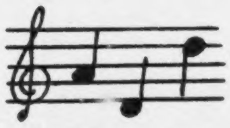
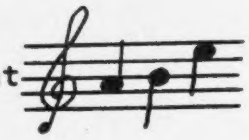
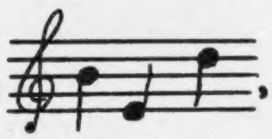
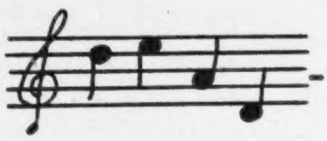
The following illustrations will serve to further help the teacher understand the five-note fingering positions to be used by the children when playing the piano or keyboard at the desk.


Middle
1
2
3
4
5
B
C
D
E
F
G
A
B
C
D
E
F
G
A
B

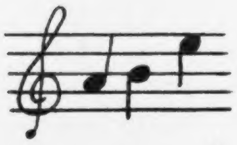

1
2
3
4
5
RIGHT HAND
FINGERS

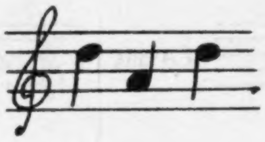
A MUSICAL TALE

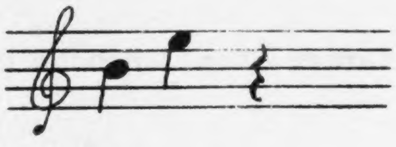
's  was  farmer.  wanted to  a farmer, too, when he grew up. He liked to help his  with the chores. He  the chickens, gathered s, and helped  up the horses. He also helped load s into the truck. When  wasn't helping his , he liked to lie  on his back and  under the cherry tree. With his  toward the sky, he could  the robins eating their fill of ripe cherries. He could hear their sweet  of thanks when they had finished. When the sun began to  in the west,  would hurry into the house for dinner.

One evening after dinner,  and his mother made fudge. His mother let him  the sugar and milk and beat the batter till it was done. Then they sat and ate the fudge. When the clock struck eight  was glad to go to , for he was -tired.

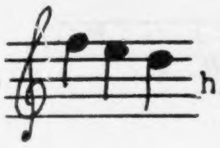
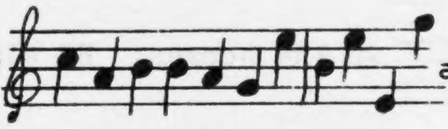
ABE LINCOLN

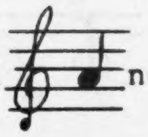
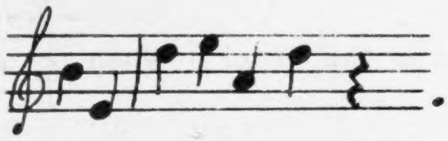
 Lincoln was an honest lad, who toiled from morn till night

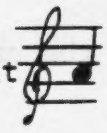
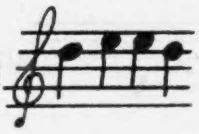
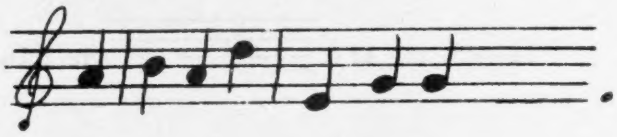
He worked the farm to help his  and always did things right.

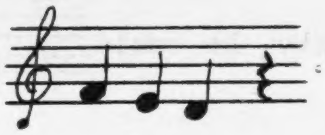
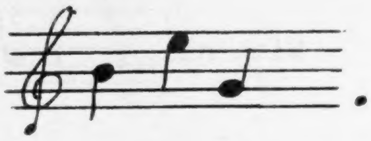
His parents were of common clay, as plain as plain could 

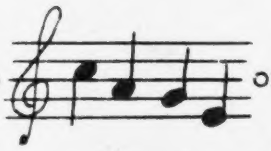
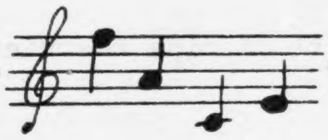
They watched him closely day by day, but let his thoughts run free

They  him on most wholesome fare, of  and bread

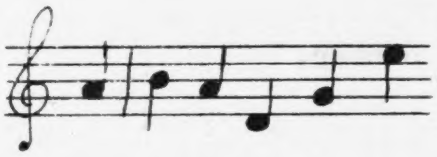
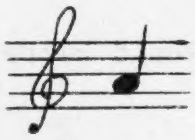
And helped him build  noble name, that never will .

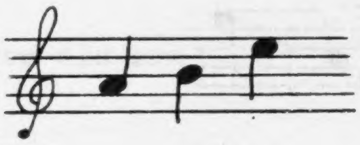
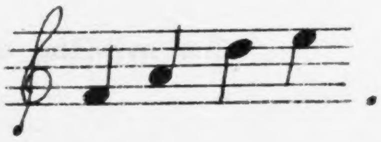
He always thought it  good  to shatter .

An honest plea to him was . In vain it did not .

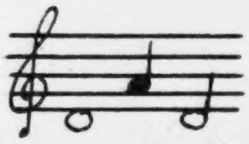
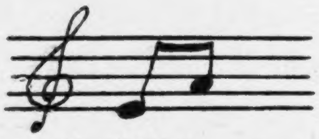
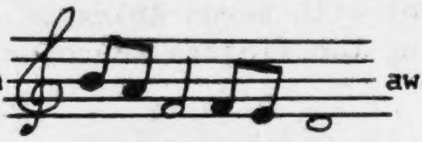
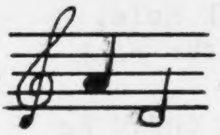
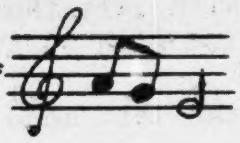
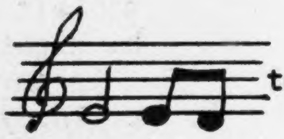
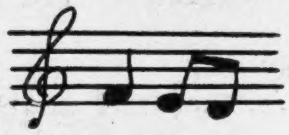
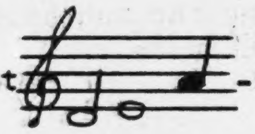
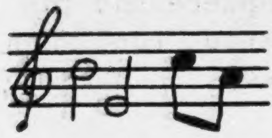
No  or chain could fetter him, or from his  erase,

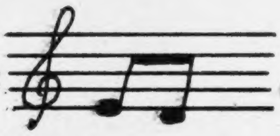
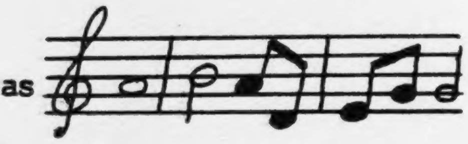
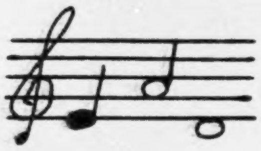
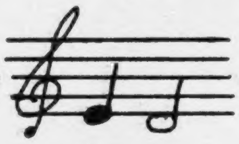
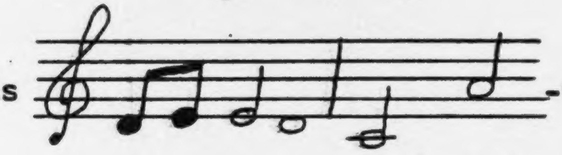
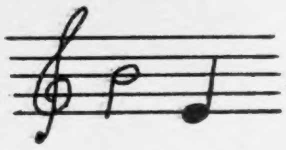
The warmth of twinkling eye, and grin that held thru darkest days.

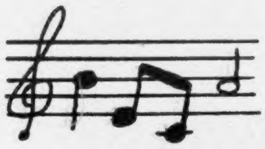
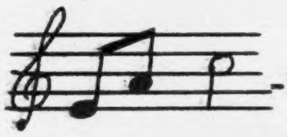
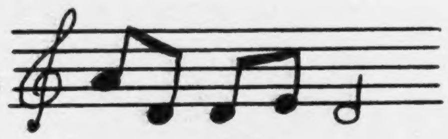
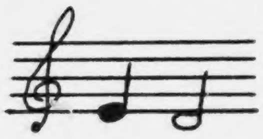
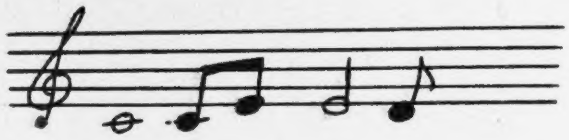
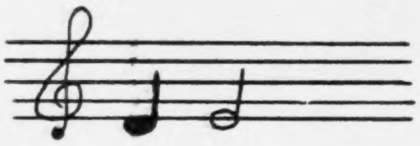
 of honor his ideal,  noble heart to aid,

Is why the name of honest  will never, never .

FRANZ JOSEPH HAYDN 1732 - 1809

At home, Haydn's  played the harp by  -r, his mother sang, and young Joseph  away on the drum. When still a l-  , only six years of  his parents agr-  to let Joseph leave home to study music. He wasn't always  enough, but he learned a great  -l. Soon he  -me a choir boy.

Joseph thought that  , (another choir boy) was  So he went ah-  and shipped the ends off  's wig. This  -used young Haydn to  expelled.

Later the great musician Porpora,  -me interested in Haydn and offered to t-  -h him. This  a lot to Haydn's knowledge and l-  him to su  in  -veloping the symphony.

FLUTEPHONES

A simple tonal instrument with seven holes on the front and one on the back. It is played using the fingers to cover and uncover the holes to change tones.

1. Holding the horn
   a. Left hand on the top with left thumb covering the back hole.
   b. Right hand on the bottom with right thumb fetting in the back groove.
   c. The little finger on the left hand is not used. This could be called a "tea cup" finger.

2. Blowing
   a. Place the mouthpiece halfway into the mouth with the teeth touching the mouthpiece and the lips gripping the mouthpiece.
   b. Whisper the word "too" when playing each note.
   c. Do not overblow.

LISTENING RESOURCE

Records Demonstrating Instruments of the Orchestra Suitable for Grade Four

Instruments of the Orchestra	RCA Victor LE 6000
Peter and the Wolf, Director - Mitch Miller	Columbia
Happy Instruments	Columbia #CL 1026
The King's Trumpet	Children's Record Guild 5040
The Wonderful Violin	Young Peoples' Records 311
Licorice Stick	Young Peoples' Records 420
First Chair - Philadelphia Orchestra	Columbia ML 4629
The Adventures of Piccolo, Saxie & Co.	Columbia CL 1233
Introduction to the Orchestra	Golden Record

Families of Instruments - (HRW pp. 170-174)

Woodwinds - a group of wind instruments usually or originally made of wood or used a reed.

Brass - musical instruments of the horn type that are blown and usually made of metal.

Percussion - musical instruments that are struck to make sound or music.

Strings - group of instruments using strings that are usually played with a bow.

Other - that miscellany of folk and homemade instruments that are rare or never used in formal music such as jews harp, harmonica, ukelele, rhythm band instruments, sweet potato, guitar, etc.

Instruments of Orchestra

Woodwinds
- Clarinets
- Saxophone
- Oboe
- Flute
- Bassoon

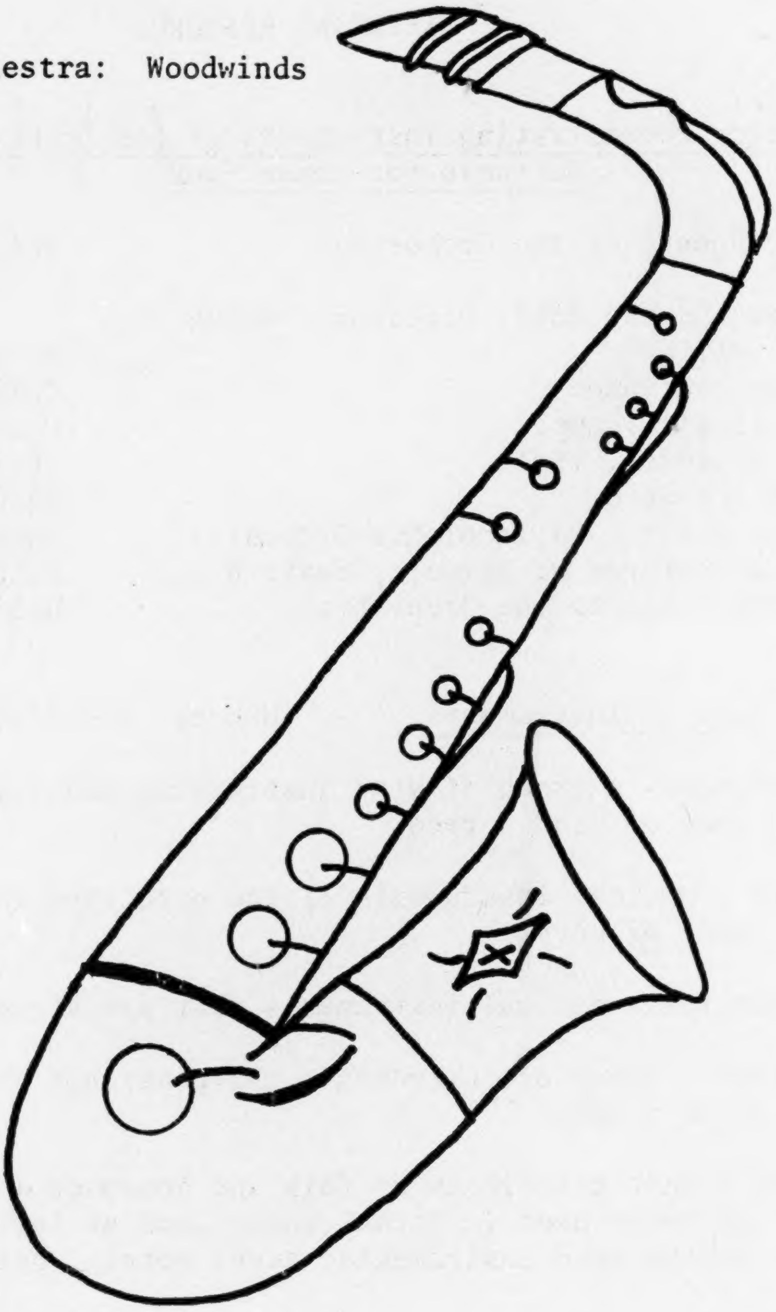
Brass
- Trumpet
- Trombone
- Baritone
- Sousaphone
- French horn

Percussion
- Drums - snare, bass
- Cymbals
- Xylophone
- Glockenspiel or orchestra bells
- Triangle
- Timpani or kettledrum

Strings
- Violin
- Viola
- Cello
- Bass

The Classified Index of HRW T.E. lists songs featuring the various instruments.

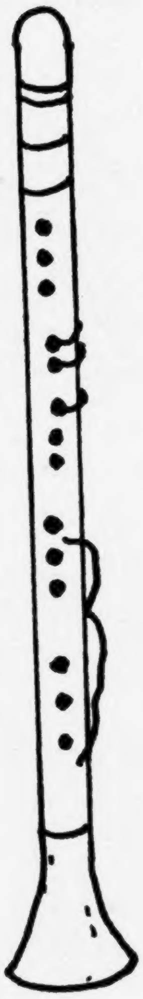
Instruments of the Orchestra: Woodwinds

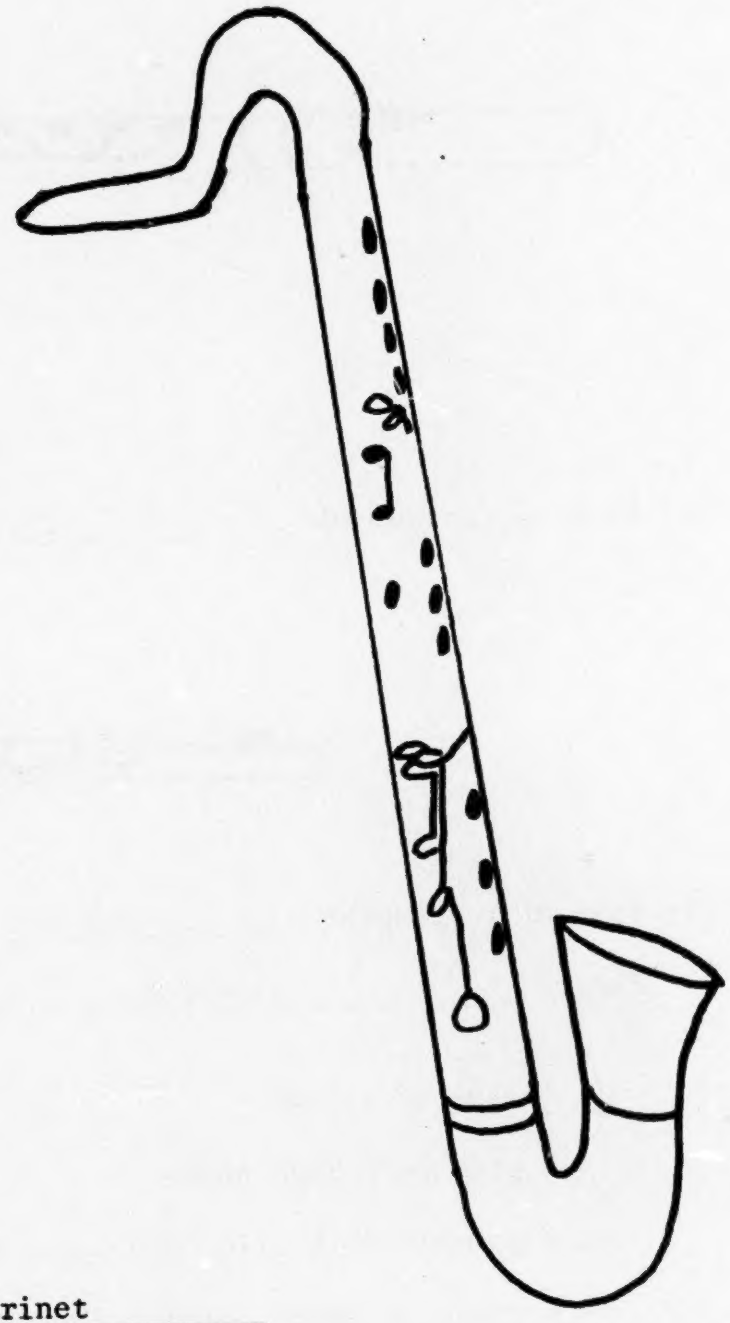


(1) Name of instrument saxophone

Family woodwind and brass

- belongs to two families because it is made of brass and yet is played with a mouthpiece which has a reed
- sound is loud and brassy at times, smooth at times
- used mainly in dance bands or concert bands but not very often in orchestras





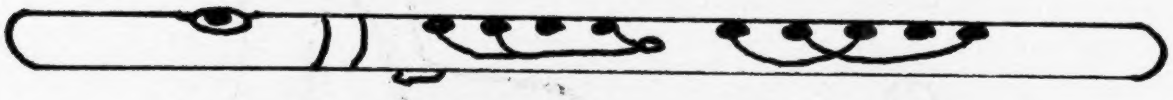
(2) Name of instrument clarinet

(3) Name of Instrument

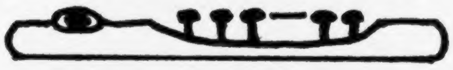
bass clarinet

Family woodwind

- usually made of wood
- have mouthpiece with reed
- can play very high and quite low
- known as "singer" of woodwinds
- bass clarinet sound is deeper and more mellow



(4) Name of instrument flute

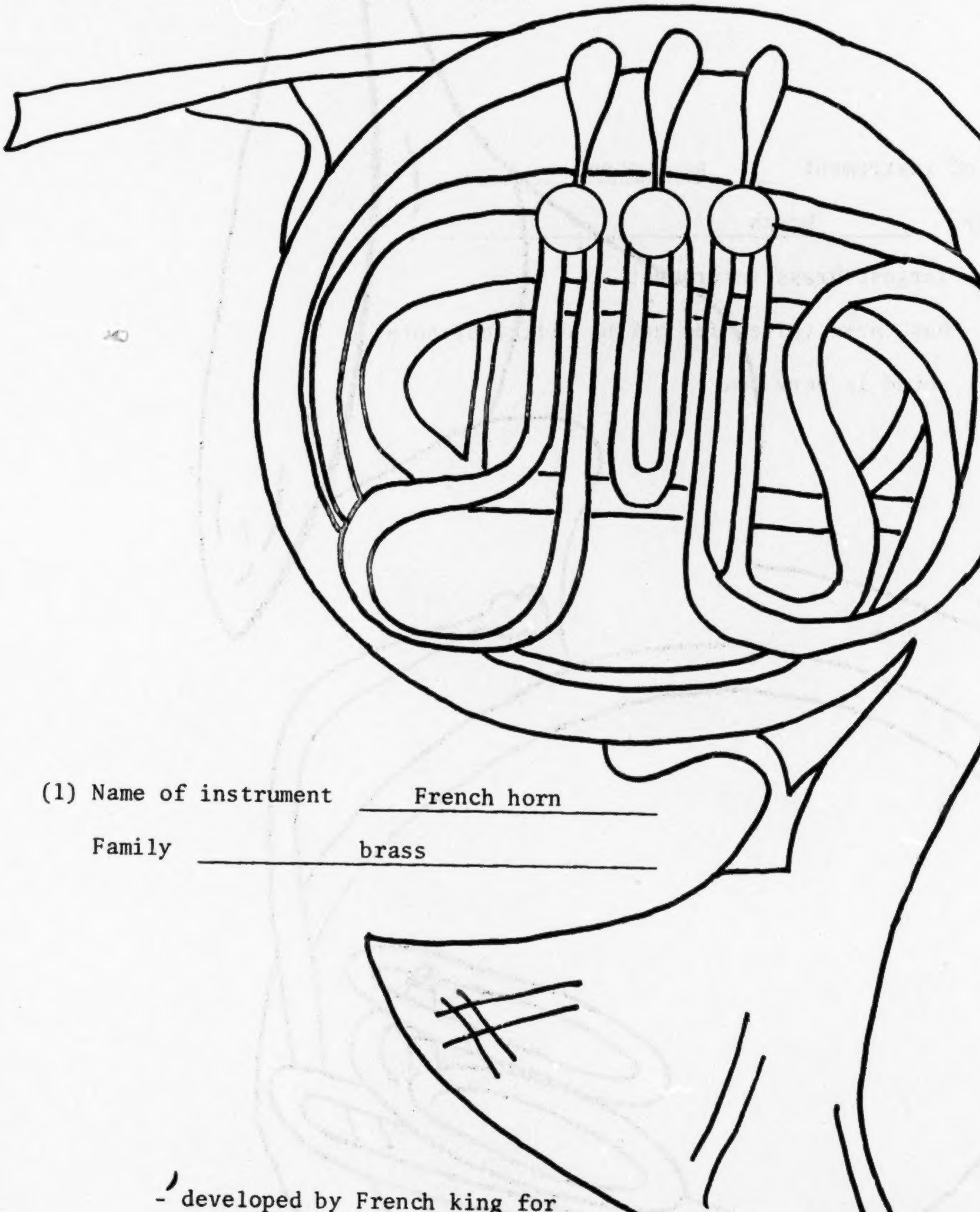


(5) Name of instrument piccolo

Family woodwind

- made of silver
- play very high notes
- piccolo is smaller and plays higher than flutes
- sound is sweet, almost bird-like
- played by blowing into the hole much like blowing into a bottle

Instruments of the Orchestra: Brass



(1) Name of instrument French horn

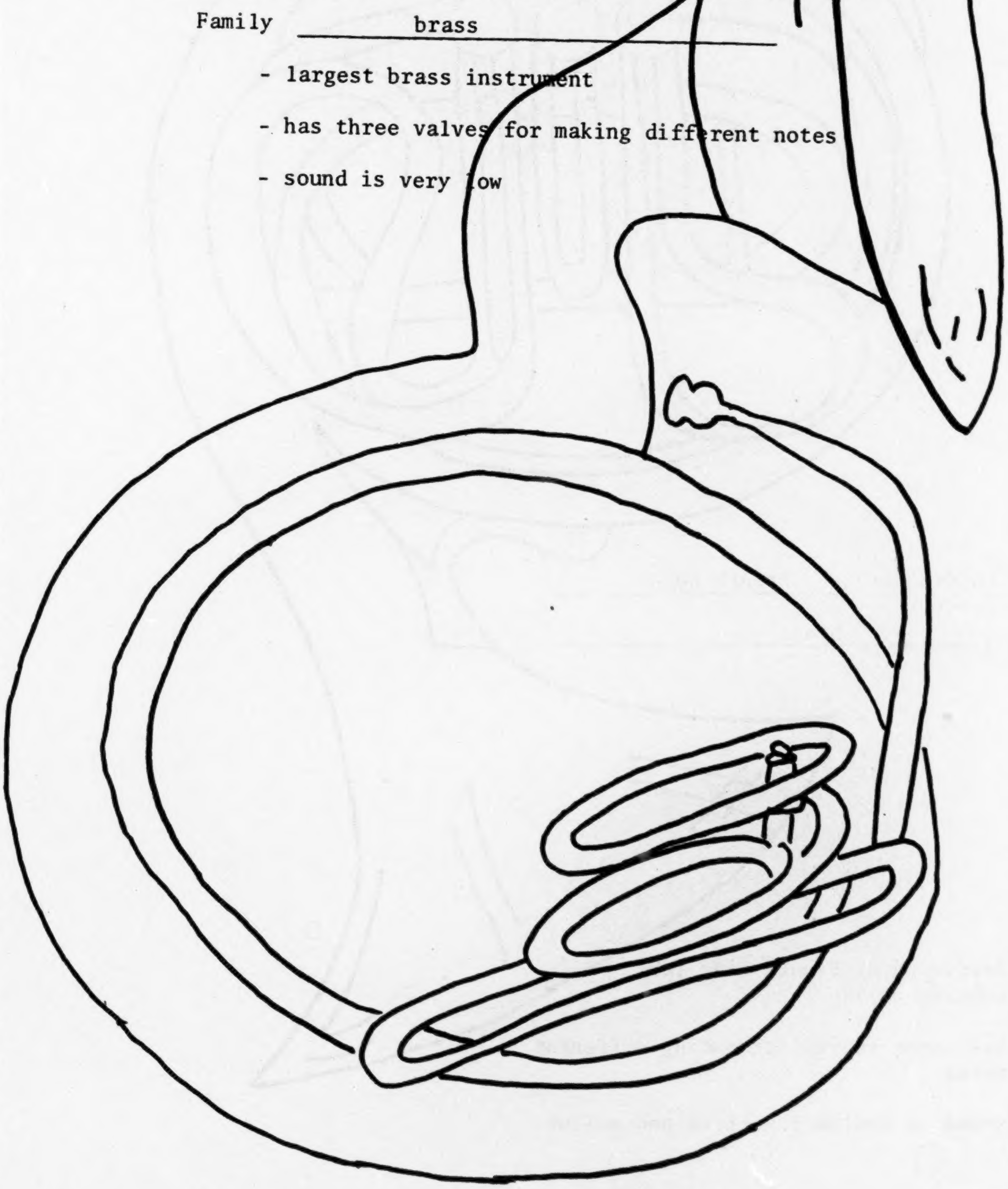
Family brass

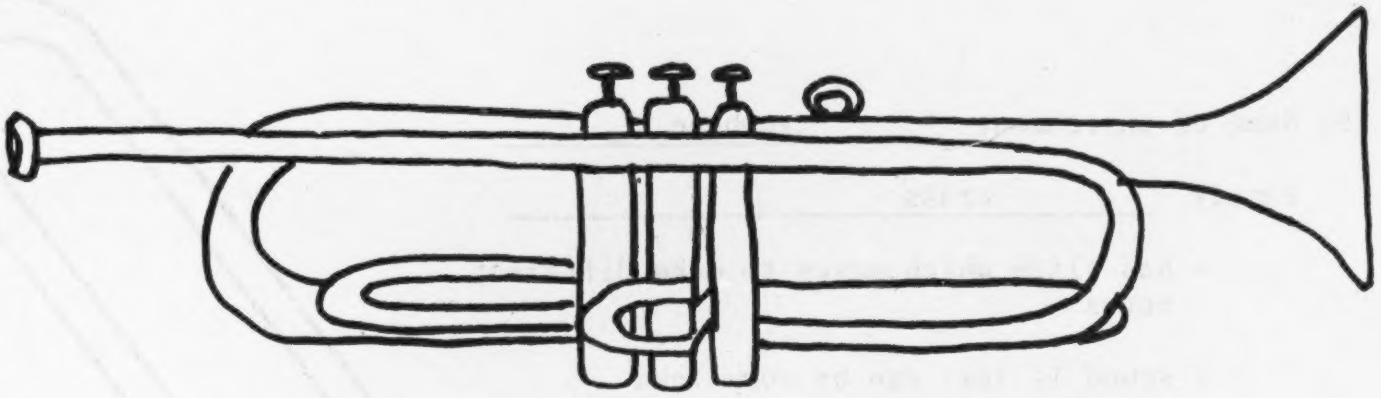
- developed by French king for hunting calls
- has three valves for making different notes
- sound is medium low, rich and mellow

(2) Name of instrument sousaphone

Family brass

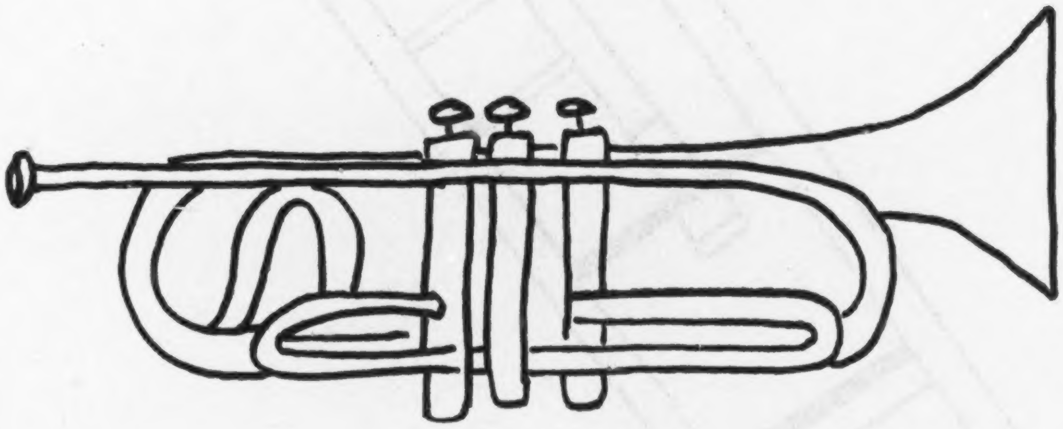
- largest brass instrument
- has three valves for making different notes
- sound is very low





(3) Name of instrument trumpet

Family brass



(4) Name of instrument cornet

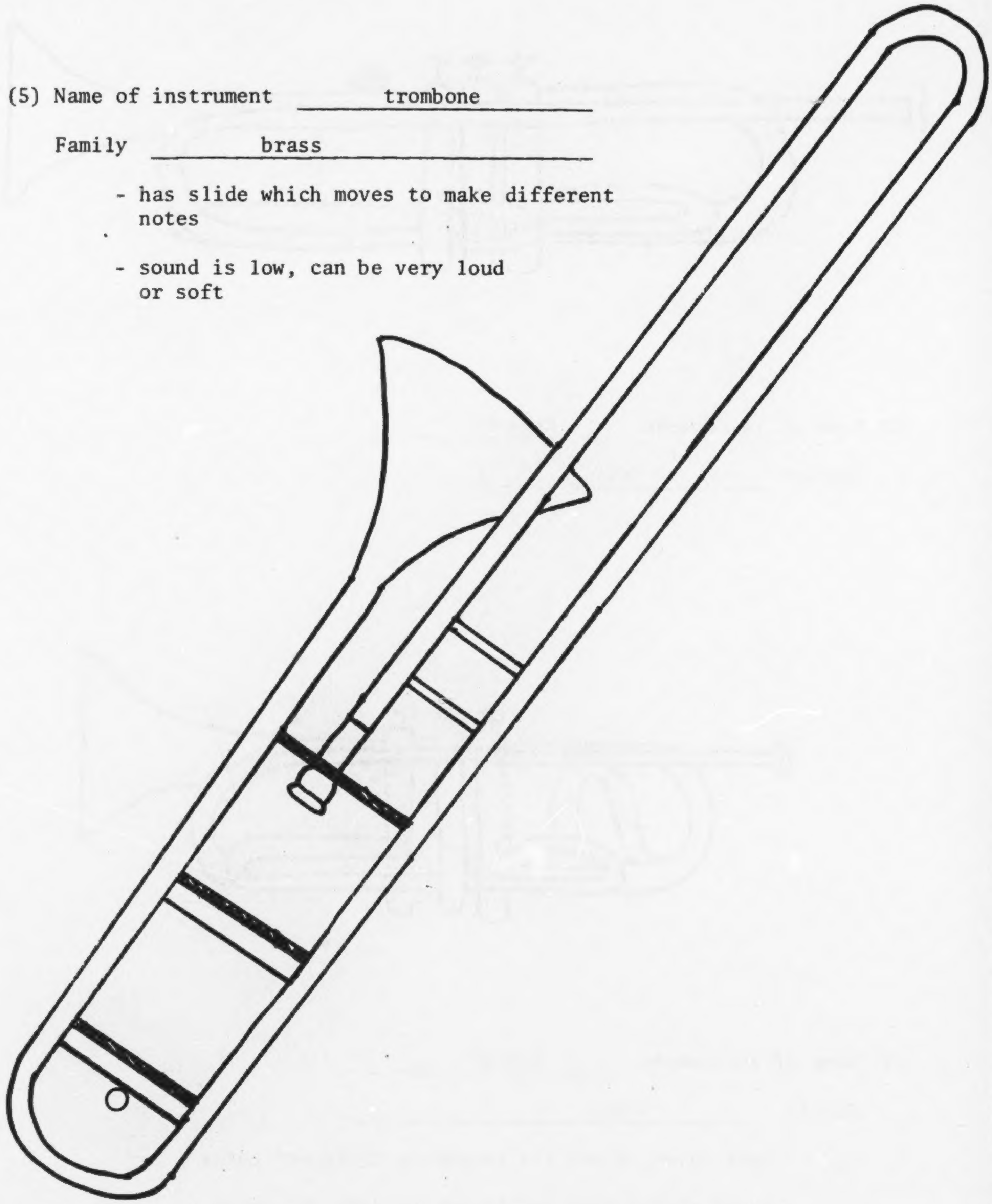
Family brass

- have three valves for producing different notes
- sound can be loud and brassy or soft and sweet
- cornet sound more mellow than trumpet
- sound is medium-high

(5) Name of instrument trombone

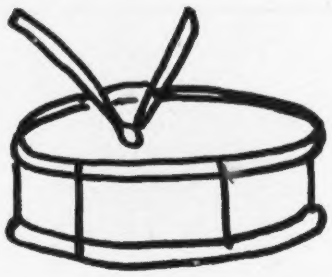
Family brass

- has slide which moves to make different notes
- sound is low, can be very loud or soft

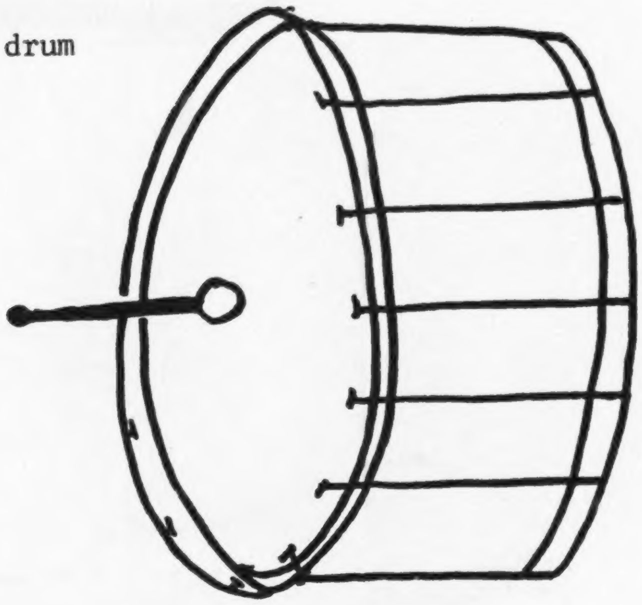


Instruments of the Orchestra: Percussion

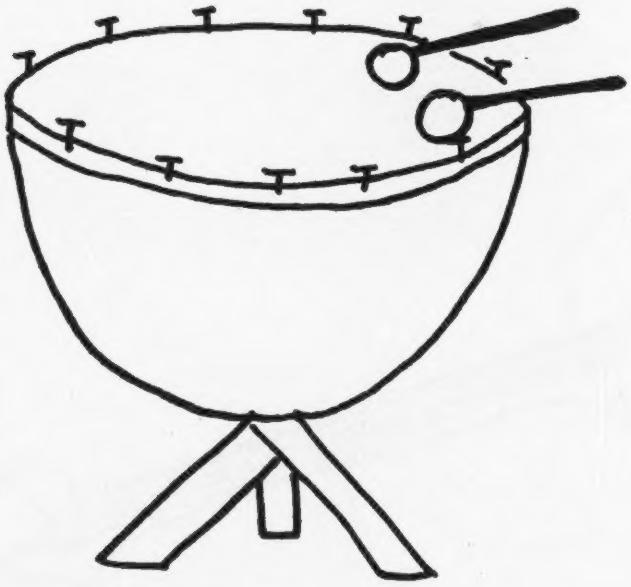
(1) Snare drum



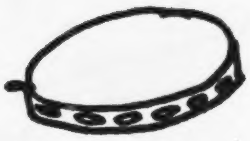
(2) Bass drum



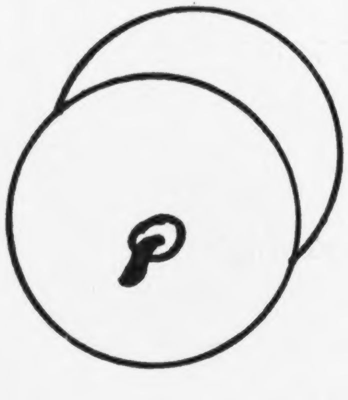
(3) Kettle drum or tympani



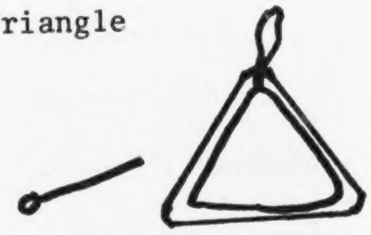
(4) Tambourine



(5) Cymbals

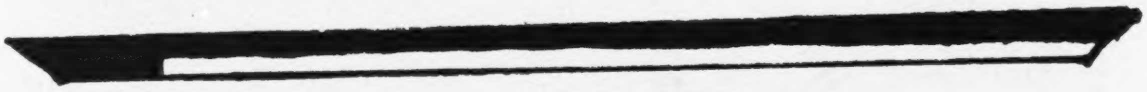


(6) Triangle

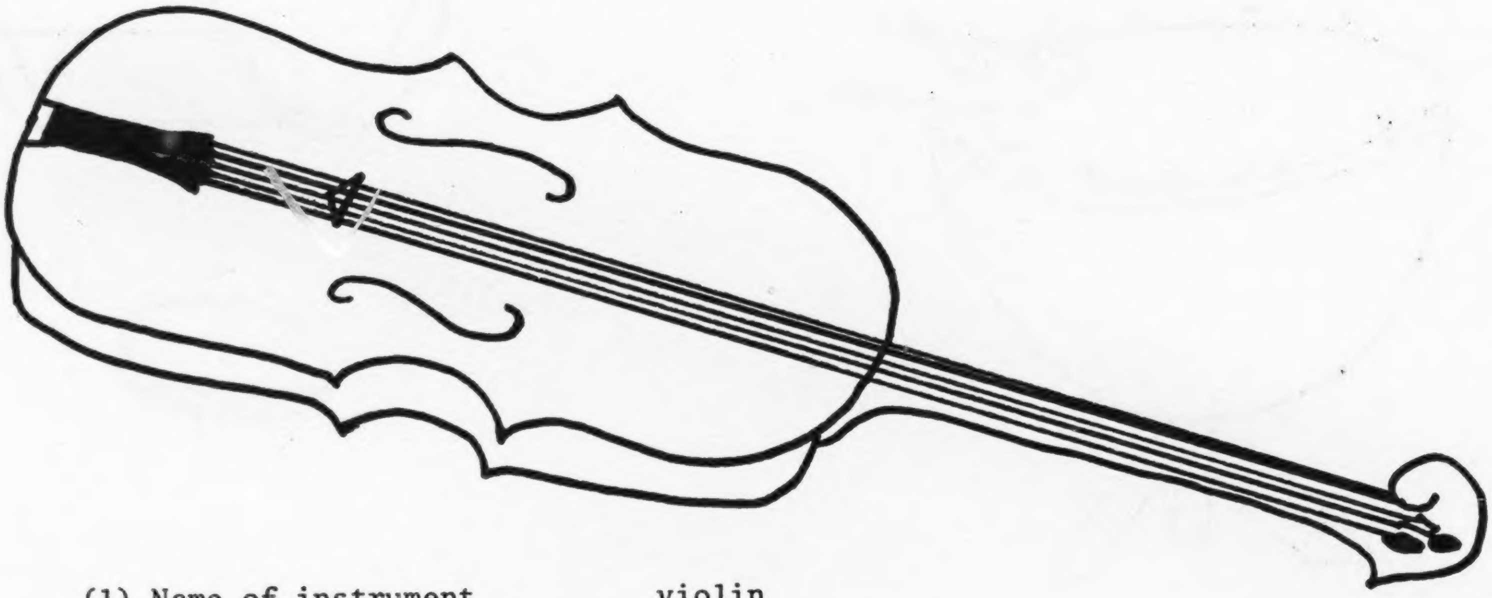


(7) Other percussion instruments:
chimes
gong
xylophone
bells

Instruments of the Orchestra: Strings



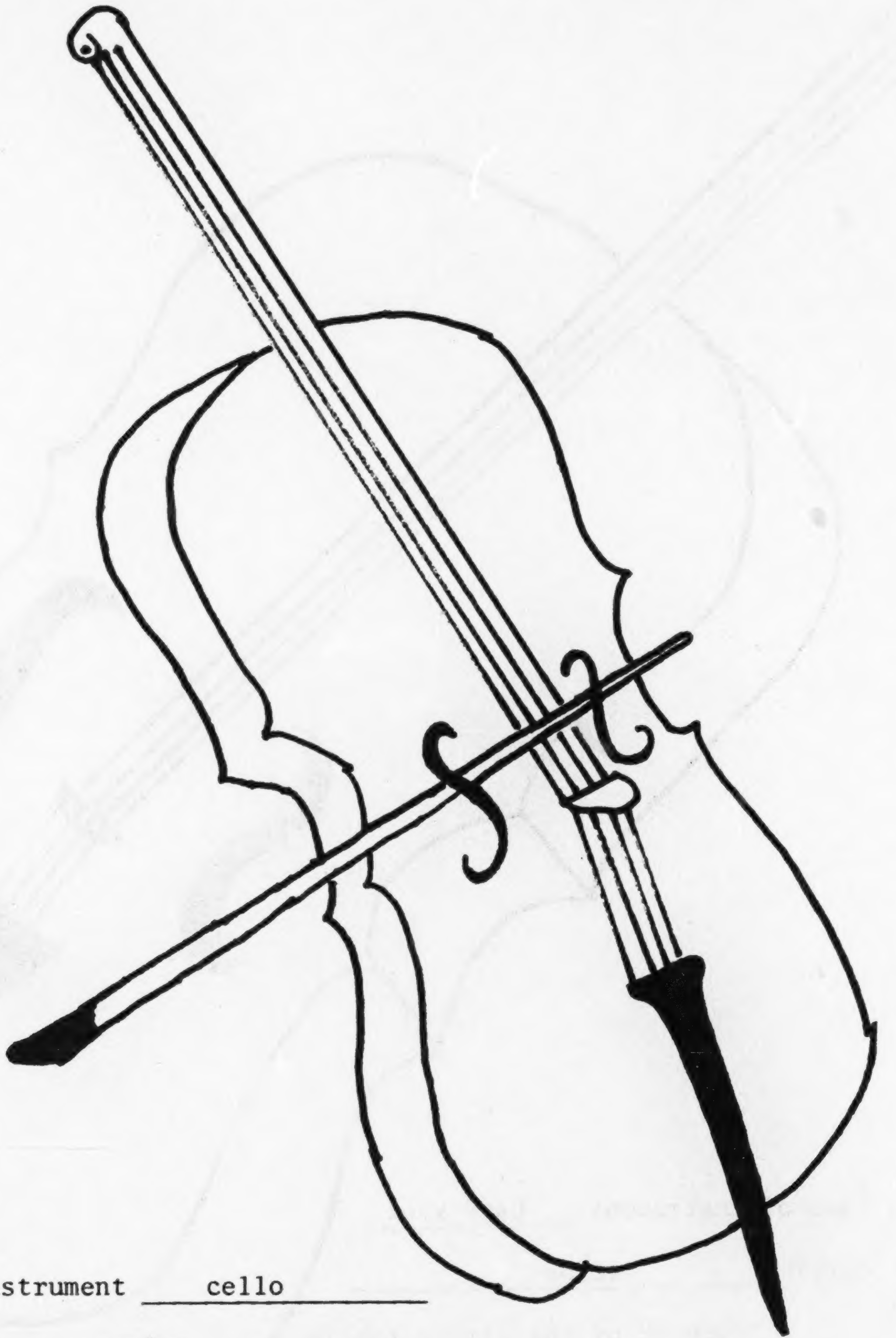
Bow



(1) Name of instrument ______violin______

Family ______string______

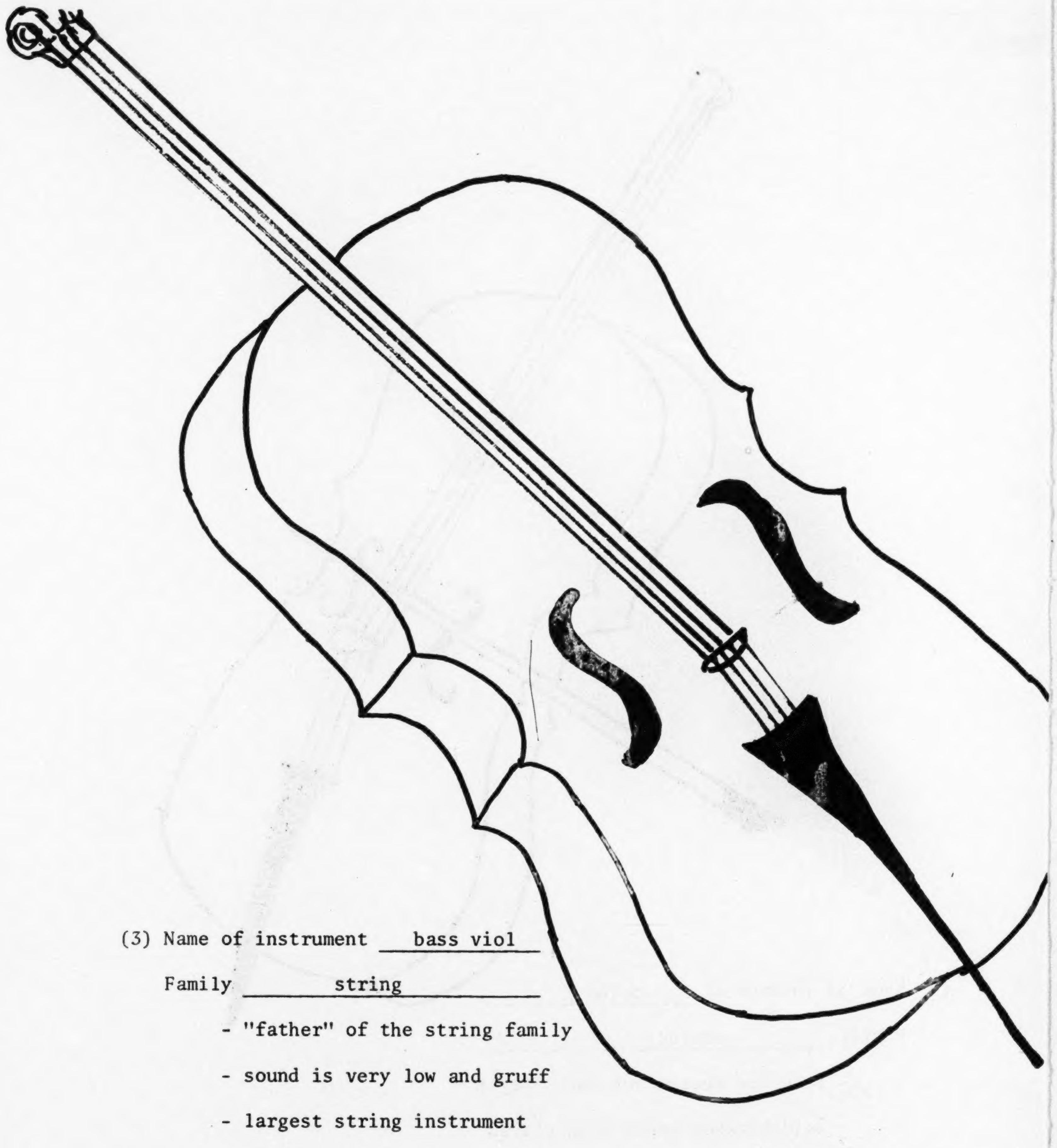
- has four strings
- played by drawing bow across the strings
- bow is made of a thin narrow stick with horsehair
- different notes made by moving fingers up or down string
- sound is medium to high
- more violins in orchestra than any other instrument



(2) Name of instrument cello

Family string

- like the violin but much larger
- held between knees when played
- tone is low, mellow and rich sounding



(3) Name of instrument bass viol

Family string

- "father" of the string family
- sound is very low and gruff
- largest string instrument

Musical Forms

Review:

Song - a short metrical composition with words for singing.

Lullaby - a song intended to "lull" or soothe as with a baby, a baby song.

March - a piece of music, the rhythm of which is suited to marching.

Dance - a piece of music, the rhythm of which is suited to a particular song.

Introduce:

Folk song - a simple song handed down among "common" people. Usually not written and frequently having no established character.

Chantey - a song sung in rhythm to work -- a sailor's song.

Gavotte - a quick $\frac{4}{4}$ time dance which originated in France.

Rondo - a musical form resulting from alterations of a main theme with contrasting themes (ABACA, etc.)

Minuet - a stately dance in $\frac{3}{4}$ time, usually in ABA form.

Waltz - a ballroom dance in $\frac{3}{4}$ time.

Theme and Variations - the statement of a complete musical idea as the subject followed by melodic, rhythmic and harmonic modifications.

Specific Examples for Listening Activities and their Sources

Refer to: R.C.A. Listening Activities
Musical Sound Books - Tiny Masterpieces for Very Young Listeners
Adventures in Music - Grades 1-5

Lullaby

Lullaby	Brahms	R.C.A., Vol. 1
Hush My Babe	Rousseau	R.C.A., Vol. 1
Lullaby	Mozart	R.C.A., Vol. 1 M.S.B., Tiny Masterpieces
Cradle Song	Schubert	R.C.A., Vol. 1 M.S.B., Tiny Masterpieces
Sweet and Low	Barnby	R.C.A., Vol. 1
Cradle Song	Bizet	Adv. in Music, Gr. 1
Little Sandman	Brahms	R.C.A., Vol. 1
Evening Prayer	Humperdinck	M.S.B., Tiny Masterpieces
Rock-a-Bye Baby	Traditional	M.S.B., Tiny Masterpieces

Marches

March of the Little Lead Soldiers	Pierne	R.C.A., Vol. 1
March from Petite Suite	Bizet	R.C.A., Vol. 1
March Little Soldier		R.C.A., Vol. 1
March of the Gnomes from Christmas Tree Suite	Rebikoff	R.C.A., Vol. 3
March from Summer Day Suite	Prokofiev	Adv. In Music, Gr 1
March from Soirees Musicales	Rossini-Britten	Adv. in Music, Gr. 1
March from The Comedians	Kabalevsky	Adv. in Music, Gr. 3, Vol. 1
March Past of the Kitchen Utensils from The Wasps	Vaughan Williams	Adv. in Music, Gr. 3, Vol. 1
March from Ballet Suite Thesee	Lully	Adv. in Music, Gr. 3, Vol. 2
Norwegian Rustic March from Lyric Suite	Grieg	Adv. in Music, Gr. 4, Vol. 1
March (overture miniature) from Nutcracker Suite	Tchaikovsky	M.S.B., Crimson Section, #78033
March	Hollaender	M.S.B., Tiny Masterpieces

Dances

Dance in Cottage from Hansel and Gretel	Humperdinck	R.C.A., Vol. 4
Dance of the Chinese Dolls from Christmas Tree Suite	Rebikoff	R.C.A., Vol. 4
Dance	Bartok	R.C.A., Vol. 4
Dance of the Little Swans from Swan Lake	Tchaikovsky	Adv. in Music. Gr. 1
Petite Ballerina from Ballet Suite #1	Shostakovish	Adv. in Music, Gr. 2
Fountain Dance from Wand of Youth Suite #2	Elgar	Adv. in Music, Gr. 2
Dagger Dance from Natoma	Herbert	Adv. in Music, Gr. 3, Vol. 1
Shepherd's Dance from Amahl and the Night Visitors	Menotti	Adv. in Music, Gr. 4, Vol. 2
Dancing Doll	Poldini	M.S.B., Green Section, #78016
Trepak from Nutcracker Suite	Tchaikovsky	M.S.B., Crimson Section, #78034
Arabian Dance		
Chinese Dance		
Dance of the Toy Flutes		
Elfin Dance	Jensen	M.S.B., Tiny Masterpieces, #78306
Elfin Dance	Grieg	M.S.B., Tiny Masterpieces, #78315

Folk Songs

Susie, Little Susie from Hansel and Gretel	Humperdinck	R.C.A., Vol. 4
Oh, Vermeland, Thou Lovely	Swedish Folk Song	R.C.A., Vol. 5
Oh, Vermeland	Swedish Folk Song	M.S.B., Crimson Section, #78023
Londonderry Air	Irish Folk Song	

Folk Songs (continued)

On the Bridge at Avignon	French Folk Songs	M.S.B., Tiny Masterpieces, #78305
There Was a Shepherd Lassie		
In the Shining Moonlight		
Country Gardens	English Folk Tunes	M.S.B., Tiny Masterpieces, #78311
Tailor and the Mouse		
Greensleeves		
The Ash Grove	Welsh Folk Song	M.S.B., Tiny Masterpieces, #78311

Gavotte

Gavotte	Popper	R.C.A., Vol. 1
Gavotte	Gossec	R.C.A., Vol. 4
Joyous Gavotte	Mozart	M.S.B., Green Section, #78003
Graceful		
A Gavotte	Ghys	M.S.B., Green Section, #78005
Gavottes 1 and 2 from *Suite #3 D Major*	Bach	M.S.B., Blue Section, #78040

Minuet

Minuet	Paderewski	R.C.A., Vol. 1
Minuet	Beethoven	
Minuet	Boccherini	R.C.A., Vol. 4
Minuette from *L'Arlesiene Suite #1*	Bizet	Adv. in Music, Gr. 4, Vol. 2
Minuetto #1 from *Divertimento #17*	Mozart	Adv. in Music, Gr. 5, Vol. 2
Minuetto from *Eine Kleine Nachtmusk*	Mozart	M.S.B., Green Section, #78004
Minuet from *Don Giovanni*	Mozart	M.S.B., Green Section, #78003
Minuet from *String Quintet in E. Major*	Boccherini	M.S.B., Crimson Section, #78019
Minuetto from Toy *Symphony*	Haydn	M.S.B., Blue Section, #78044

Waltz

Waltz in A Flat	Brahms	R.C.A., Vol. 2
Waltzing Doll	Poldini	R.C.A., Vol. 2
Waltz in D Flat (Minute Waltz)	Chopin	R.C.A., Vol. 3
Waltz of the Doll from *Coppelia*	Delibes	Adv. in Music, Gr. 1
Waltz #1 from *Faust Ballet Music*	Gounod	Adv. in Music, Gr. 3, Vol. 1
Waltz on the Ice from *Children's Suite*	Prokofiev	Adv. in Music, Gr. 3, Vol. 2
Waltz from the *Sleeping Beauty*	Tchaikovsky	Adv. in Music, Gr. 4, Vol. 1
Waltz from *Masquerade Suite*	Khachaturian	Adv. in Music, Gr. 4, Vol. 2
Waltz in E Major	Brahms	M.S.B., Tiny Masterpieces #78308
Waltz in A Flat	Brahms	
Liebeslieder Waltz #4	Brahms	
Waltz in A Flat	Schubert	M.S.B., Tiny Masterpieces #78308
Waltz in A Major	Schubert	

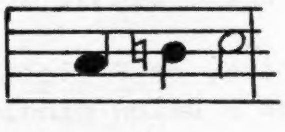
GLOSSARY OF COMMON TERMS AND SYMBOLS

This glossary contains definitions of terms used in this handbook and such additional terms as seem necessary for common understandings concerning procedures for music instruction.

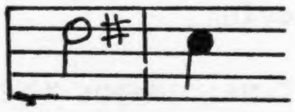
Inasmuch as each program of music instruction establishes its own goals and uses somewhat unique materials, it is only reasonable to assume it makes unique demands on its teachers as to their knowledge of content. For this reason, the following information has been compiled to aid teachers to know and understand what content demands will be placed upon them. Few teachers will use all of this information in any year; however, it is well for them to be aware of it.

Accent: More than usual stress.

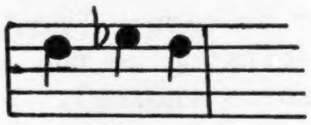
Accidentals: Cancel or natural sign cancels the flat or sharp previously indicated by the key signature or by an accidental (a sharp or flat not in the key signature, added to alter a scale tone).



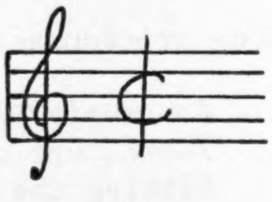
Sharp chromatic raises the tone 1/2 step from its pitch in the scale; or restores the regular scale pitch after previous change by a cancel.



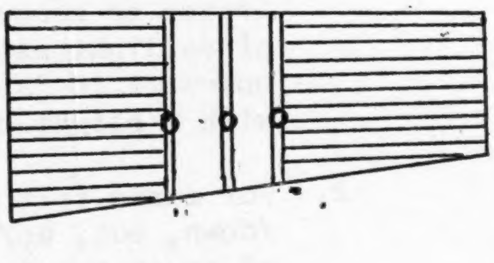
Flat chromatic lowers the tone 1/2 step; or restores the regular scale pitch after previous change by a cancel.



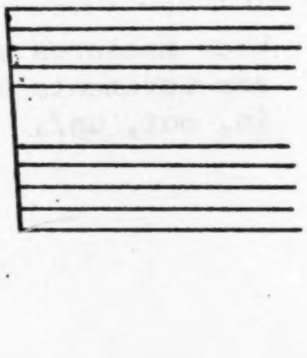
Alle breve, or cut time, means $\frac{4}{4}$ meter moving fast enough to feel two pulses per measure. It is equal to $\frac{2}{2}$ but with quick movement as in marching.



Autoharp: A musical instrument designed to be used in chording in accompaniment with vocal music. It generally has twelve wooden bars marked with chord names, each of which produce a specific chord when depressed. The chord bars are lowered with the fingers of the left hand while the strings are strummed with the right hand. The instrument is held on the lap or placed on a table to be most readily played.



Brace: A vertical line at left end of two or more staves, meaning that the music of both staves happens at the same time.



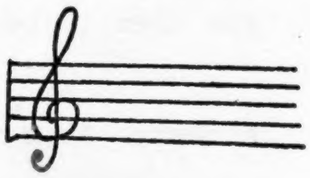
Chord: Three or more tones sounded together harmonically.

Chord, tonic: A triad (a three-note chord built of thirds) based on "do" (do-mi-sol). (Also referred to as the I chord.)

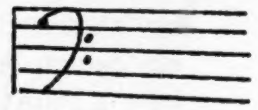
Chord, dominant: A triad based on "sol" (sol-ti-re); also referred to as V chord.

Chord, dominant seventh: A triad based on "sol" (sol-ti-re-fa); also referred to as V^7 chord.

Chord, sub-dominant: A triad based on "fa" (fa-la-do); also referred to as the IV chord.

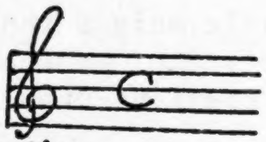


Clef, treble, or G clef, gives pitch meaning to lines and spaces of the staff. It designates the second line the G above middle C.



Clef, bass, or F clef, designates the fourth line of the staff. The F below middle C.

Coda: A short tune added to a musical selection as a closing.

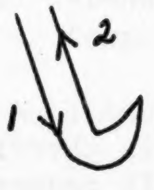


Common time: Means the same as $\frac{4}{4}$ time.

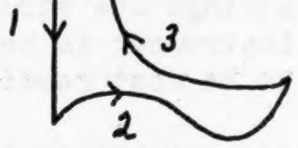
D.C. or da capo: From the beginning. Repeat from the beginning to the end, or to the place marked Fine (means ending).

Directing procedures:

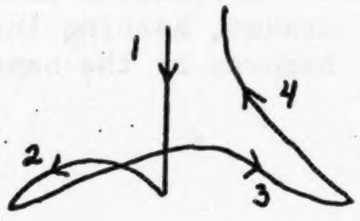
1. For music felt in twos, the arm movements are: /down, up/ down, up/ -- not just down like hitting the desk, but down with a little bounce or rebound curving outward. This gives lightness to the movement. The up movement is just the reverse, beginning with a slight down dip.



2. For music felt in threes, the arm movements: /down, out, up/ down, out, up/. (The out of count two is to the side, not to the front.)



3. When measures go with a feel of four, the arm movements are: /down, in, out, up/ down, in, out, up/.



Double bar: End of the piece.

D.S. (Dal Segno) or D.S. al Fine (pronounced fee-nay), from the sign. Go back to 𝄋 (the sign) and sing or play to the FINE ending.

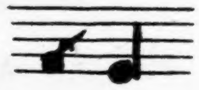
Dynamic markings: Forte - loud *f*
Fortissimo - very loud *ff*
Mezzo forte - medium loud *mf*
Piano - soft *p*
Pianissimo - very soft *pp*
Mezzo piano - medium soft *mp*
Crescendo - gradually increasing in loudness <
Descrescendo or diminuendo - gradually decreasing in loudness >

Fermata or hold: Indicates longer duration than the note value. This is used for interpretive effect. 𝄐

Fine: The end.

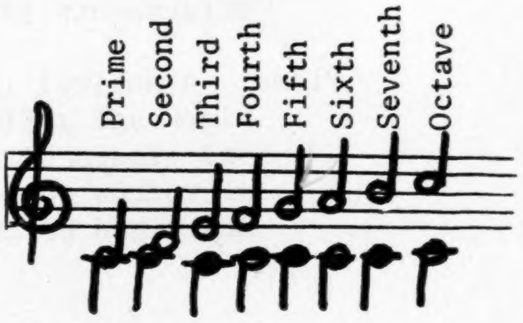
First and second endings: ⌈1 above the staff means to sing or play these notes the first time through, but when repeating, skip this part and go to the second ending marked ⌈2 .

Grace note: An ornamental note, in small print, played or sung quickly and before the beat, but not counted in the note value of the measure.



Harmony: Two or more tones sounded together.

Intervals: The difference between any two notes, measured by degrees on the staff.

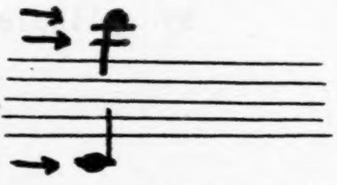


Key: A system of tone relationships following the pattern of a recognized scale, the keynote of which is "do", or the first tone of the scale.

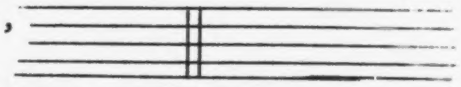
Keyboard experiences: Making use of the piano keyboard as a visual aid to the teaching of music fundamentals.

Key signature: The number of sharps or flats, or absence of them, which occur on the staff immediately following the clef sign.

Leger (or ledger) line: Short lines written above or below the staff to extend the range of the staff.



Light double bar: End of the section; for example, end of introduction.



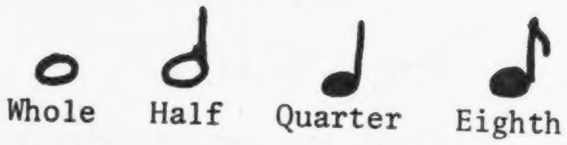
Melody: A pleasing succession of tones, usually having a pleasing rhythm.

Melody bells: A graduated series of marked flat metal bars mounted on a frame in xylophone fashion which are struck with a wooden mallet to reproduce indicated tones. These are used to accompany vocal or instrumental music.

Meter: The number of "beats" per measure, determined by the regularity of accents.

Music appreciation: Active listening to all types of music to broaden musical interest and enjoyment.

Notes: Symbols used to describe tone and duration.

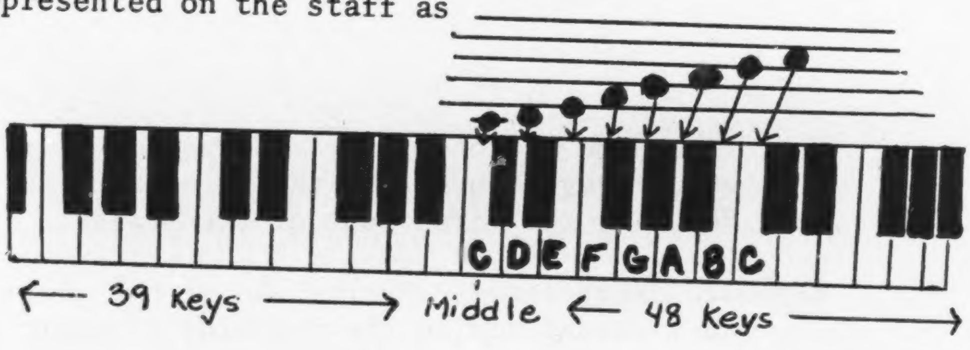


Note singing: Singing a song by reading music through the use of syllables.

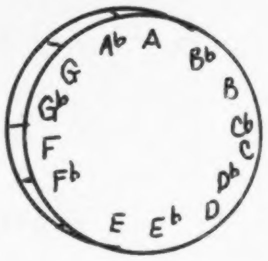
Orff instruments: Mallet instruments designed to enrich the musical instruction of children.

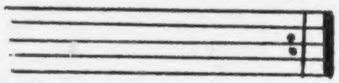
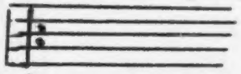
Pianet: An electronic keyboard instrument with earphone attachments allowing for "silent" practice.

Piano: A musical instrument usually having eighty-eight black and white keys used to reproduce basic tones and groups of tones or chords. The keys of the piano reproduce tones represented on the staff as described below.

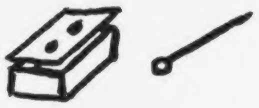


Pitch pipe: A flat, circular, tonal instrument used to locate pitch. The teacher first blows the note "do" as indicated by the key signature of the song, then sings up or down by syllables to the starting note of the song.

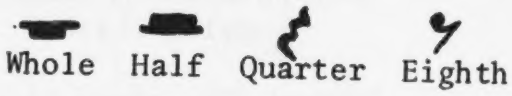


Repeat sign: Sing or play again from the previous  repeat ; or if there is no previous repeat sign, go back to the beginning.

Resonator bells: A set of individual tuned resonating bars made of plastic or wood, usually in sets of twenty.



Rests: Symbols used to describe duration of absence of tone.



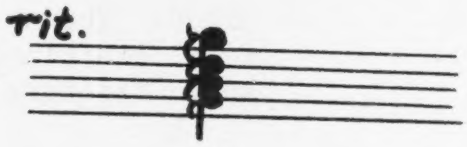
Rhythm: The time relation among tones as expressed by strong and weak beats.

Rhythmic activities: Bodily movement to music through singing games and creative response.

Rhythm instruments: Cacophonous instruments used as an instrumental group and for special effects to songs and rhythmic activities.

Ritard: Gradually slower.

Rolled chord or arpeggio: Notes played one after another, starting with the lowest. An instrumental notation.



Rote singing: Singing songs by repetition and imitation utilizing the ability to listen and repeat.

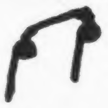
Scalewise pattern or passage: Consecutive notes of a scale.

Select band: An instrumental group of pupils selected for musical aptitude and ability given special instruction who occasionally play as a school band.

Select chorus: A vocal group of pupils selected for good voices, given special instruction who occasionally sing at special performances.

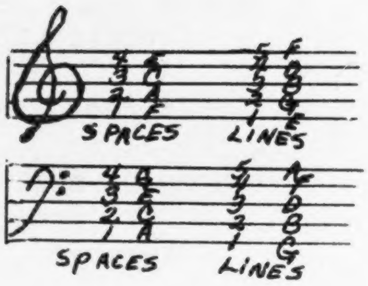
Select strings: An instrumental group of pupils selected for musical aptitude and ability given special instruction and who occasionally play at special performances.

Slur: Singing two notes on one syllable of a word.



Staff: A series of alternate lines and spaces (5 lines) and 4 spaces) on which notes are placed to show their pitch. The names are as indicated and are numbered from the bottom up. Each line and space is assigned a letter. The letter names are

arranged alphabetically from the bottom up in the treble clef beginning with "e" and in the bass clef beginning with "g".

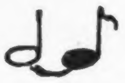


Syncopation: A temporary replacement of the regular rhythmic pulse.

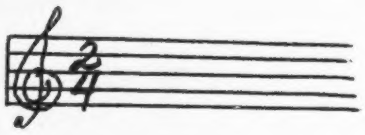
Tempo: The speed at which a piece of music moves.

Tempo marking: (arranged from slow to fast)
Largo - slow, noble and broad
Maestoso - with majesty; slower than andante
Andante - a walking tempo
Moderato - moderate tempo
Allegro - quickly (literally, cheerful)
Presto - fast, faster than allegro

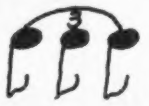
Tie: A curved line connecting two notes of the same pitch. The notes are to be sung or played as one note, sustained as long as the two note values added together.



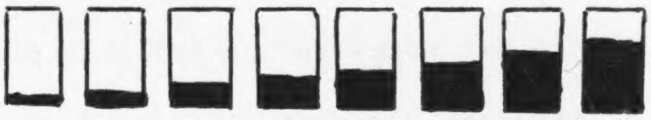
Time signature or meter: The two numbers or symbols, on the staff immediately following the key signature. The following illustration has a $\frac{2}{4}$ time signature. The lower number tells the kind of notes used as the unit of time measurement, (or the kind of note getting one beat) in this case the quarter note. The upper number tells how many such units (or beats) there are per measure.



Triplet: A group of three even notes played in the usual time of two similar ones, for example, three eighth notes played in the usual time of two eighth notes.



Tuned water glasses: A series of glasses or bottles of similar design gilled with varying amounts of water producing tones of varying pitches to form a scale when they are struck. They are used to provide accompaniment to vocal or instrumental music.



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*** THE GRADE FIVE PROGRAM ***

MATERIALS, EQUIPMENT AND SUPPLIES

Texts:

	Publisher
EXPLORING MUSIC 5	HRW
EXPLORING MUSIC - T.E.	HRW
Voices of America	Follett Pub. Co.
Voices of America - T.E.	Follett Pub. Co.

Records:

EXPLORING MUSIC - Grade 5	HRW
Voices of America #5	Follett Pub. Co.
Adventures in Music	
Musical Sound Books - records	
RCA Listening Program	
Vox Music Masters Series	

Additional Materials:

Rhythm instruments
Orff instruments (IMC)
Orff instrument guide
Threshold to Music Chart and Teacher's Manual
Melody bells
Resonator bells
Autoharp
Record player
Tape recorder
Tapes
Piano (or pianet)
Pitch pipe
Chalkboard music staff liner

Teacher-made Materials:

Vertical syllable chart
Name tags for children for use during consultant demonstrations.

CLASSROOM VOCAL PROGRAM

Behavioral Objectives

I. To sing in tune.

- Given the starting pitch of D, the student will be able to sing "Red River Valley" (HRW, p. 109) in tune and with correct rhythm.

- The student will demonstrate proper voice production by singing with a light, pleasant tone quality.

- The student will be able to sing by memory twenty songs of varying types.

II. To develop rhythmically.

- The student will be able to select from a group of four rhythm patterns the one that is clapped or played.

- The student will be able to add bar lines to a sequence of notes to make measures appropriate to the meter signature ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$).

- The student will be able to draw the rest equivalent to the following notes: ♩, 𝅗𝅥, ♪, 𝅝, and ♪.

- Given a list of 4 metric markings and their definition, the student will be able to match the metric marking with the correct definition.

III. To read music.

- Given any key signature, the student will be able to recite the name of the major key.

- Given the key signature with 3 flats (B♭, E♭, A♭), the student will be able to:
    a. build the major scale on the staff.
    b. build the relative minor scale on the staff.

- Given a list of six dynamic markings, the student will be able to arrange them in order from the softest to the loudest.

- The student will be able to sing "Old Farmer John" (p. 161, HRW) at sight using syllables.

IV. To sing in harmony.

- The student will be able to sing an independent part in rounds and canons.

- The student will be able to sing the alto part of a two-part song as the melody is being sung.

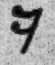
V. To create music.

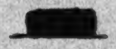
- The student will be able to create a song containing 8 measures of $\frac{4}{4}$ time and ending on the tonic pitch.
- The student will be to write accompaniments using the rhythm instruments.
- The student will be able to write a harmony part to a song using "do", "fa" and "sol".

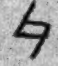
PRE-TEST

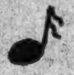
I. Recognition of Music Symbols.

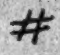
(G) 1. dotted eighth note
(D) 2. sixteenth note
(A) 3. sixteenth rest
(B) 4. half rest
(C) 5. cancel or natural sign
(J) 6. fermata or hold
(F) 7. repeat sign
(H) 8. crescendo sign

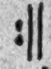
A. 

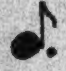
B. 

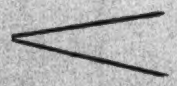
C. 

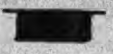
D. 

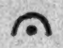
E. 

F. 

G. 

H. 

I. 

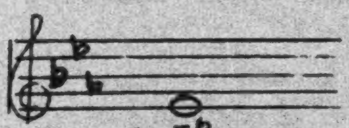
J. 

II. Recognition of Music Terms.

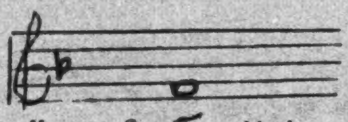
(H) 1. moderato
(E) 2. andante
(F) 3. Dal Segno (D.S.)
(B) 4. mezzo forte (mf)
(A) 5. pianissimo (pp)
(C) 6. maestoso
(I) 7. allegro
(G) 8. Da Capo (D.C.)

A. very soft
B. medium loud
C. with majesty
D. gradually louder
E. walking tempo
F. repeat from the sign
G. repeat from the beginning
H. moderate tempo
I. quickly

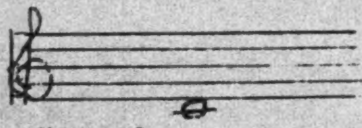
III. Identifying Major Keys. Students place low "do" on each staff - using a whole note - and then fill in the name of the key.

A. 

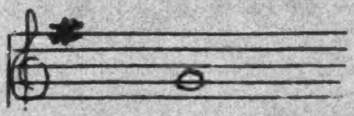
Key of E♭ Major

B. 

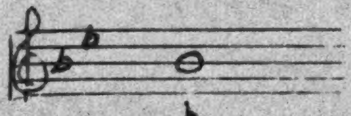
Key of F Major

C. 

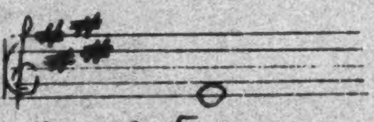
Key of C Major

D. 

Key of G Major

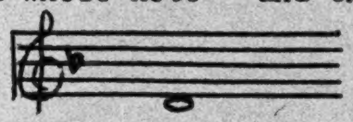
E. 

Key of B♭ Major

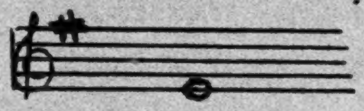
F. 

Key of E Major

IV. Identifying Minor Keys. Students place low "la" on each staff - using a whole note - and then fill in the name of the key.



Key of D Minor



Key of E Minor

V. Syllable Recognition by Ear. Teacher sings patterns on "loo" or plays the patterns on the piano or bells. The following notes are suggested: do=F re=G mi=A fa=B^b sol=C la=D ti=E do=F.
Sing or play each pattern twice very slowly. Then sign or play a third time, more fluently, so the children can check their answers. Students circle correct syllables. Mark only one syllable in each column.

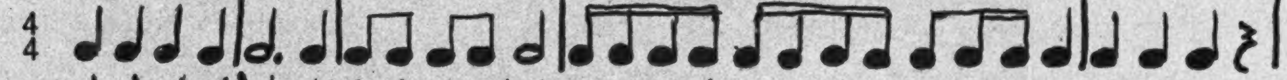
	1	2	3	4	5	6	7
A.	sol fa mi re [✓ do]	sol fa mi ~~re~~ do	~~sol~~ fa mi re do	sol ~~fa~~ mi re do	sol fa ~~mi~~ re do	sol fa mi ~~re~~ do	sol fa mi re ~~do~~

	1	2	3	4	5	6	7
B.	fa mi re [✓ do] ti	fa mi ~~re~~ do ti	fa ~~mi~~ re do ti	~~fa~~ mi re do ti	fa mi ~~re~~ do ti	fa mi re do ~~ti~~	fa mi re ~~do~~ ti

	1	2	3	4	5	6	7
C.	[✓ do] ti la sol	do ti la ~~sol~~	~~do~~ ti la sol	do ~~ti~~ la sol	do ti ~~la~~ sol	do ~~ti~~ la sol	~~do~~ ti la sol

VI. Measure Building. Students draw a bar line at the end of each measure.

A.



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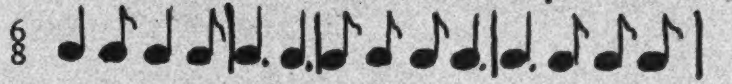
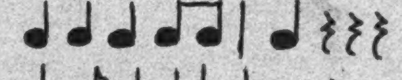


VII. Recognition of Rhythm Patterns. Teacher claps the rhythm patterns. Students place "1" in front of the pattern the teacher claps first, "2" in front of the pattern clapped second, etc.
Clap each pattern twice. After all have been clapped twice, clap each pattern once again so the students can check their answers.

Clap patterns in the following order:

1.



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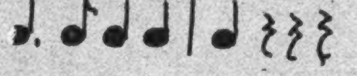

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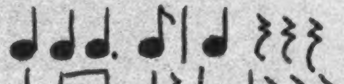

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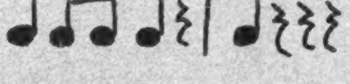


VIII. Listen and Respond. Teacher will play "My Wagon" (Record 2, HRW) three times. Allow students to answer question between each playing.

1. The meter signature stays the same throughout the song.

   a. True   b. [✓ False]

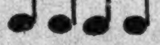
2. The melody of this song is based on a

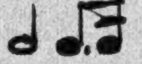
   a. [✓ major scale]   b. minor scale   c. pentatonic scale.

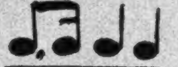
3. The form of this song is

   a. ABAB   b. [✓ AAB coda]   c. AABB

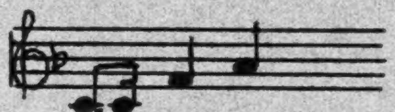
4. The rhythm of this song begins with this pattern:

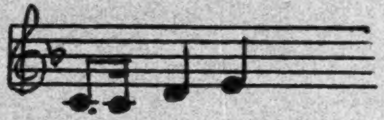
   a. 

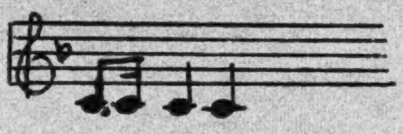
   b. 

   c. [✓ ]

5. The melody of this song begins with this pattern:

   a. [✓ ]

   b. 

   c. 

STUDENT BLANK

I. Recognition of Music Symbols. Matching

______1. dotted eighth note

______2. sixteenth note

______3. sixteenth rest

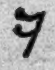
______4. half rest

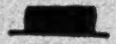
______5. cancel or natural sign

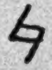
______6. fermata or hold

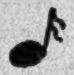
______7. repeat sign

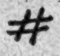
______8. crescendo sign

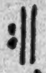
A. 

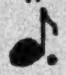
B. 

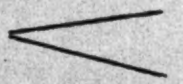
C. 

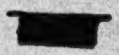
D. 

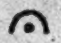
E. 

F. 

G. 

H. 

I. 

J. 

II. Recognition of Music Terms. Matching

______1. moderato

______2. andante

______3. Dal Segno (D.S.)

______4. mezzo forte (mf)

______5. pianissimo (pp)

______6. maestoso

______7. allegro

______8. Da Capo (D.C.)

A. very soft

B. medium loud

C. with majesty

D. gradually louder

E. walking tempo

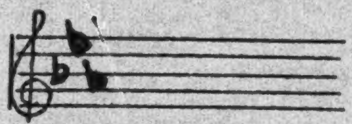
F. repeat from the sign

G. repeat from the beginning

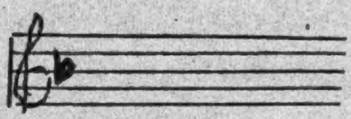
H. moderate tempo

I. quickly

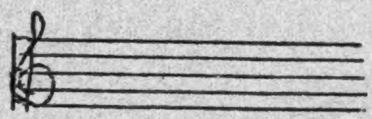
III. Identifying Major Keys. Place low "do" on each staff - using a whole note - and then fill in the name of the key.

A. 

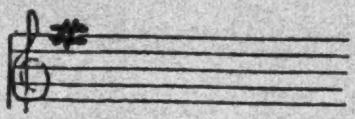
Key of ____ Major

B. 

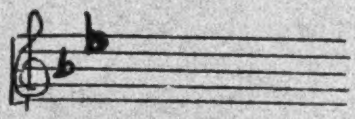
Key of ____ Major

C. 

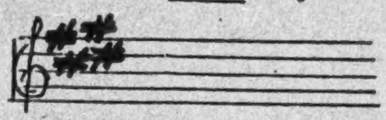
Key of ____ Major

D. 

Key of ____ Major

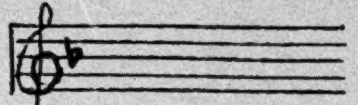
E. 

Key of ____ Major

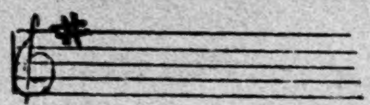
F. 

Key of ____ Major

IV. Identifying Minor Keys. Place low "la" on each staff - using a whole note - and then fill in the name of the key.



Key of ____ Minor



Key of ____ Minor

V. Syllable Recognition by Ear. Listen to the melodic pattern, then circle the correct syllables. Mark only one syllable in each column. Each pattern starts on "do".

A.

1	2	3	4	5	6	7
sol	sol	sol	sol	sol	sol	sol
fa	fa	fa	fa	fa	fa	fa
mi	mi	mi	mi	mi	mi	mi
re	re	re	re	re	re	re
[✓ do]	do	do	do	do	do	do

B.

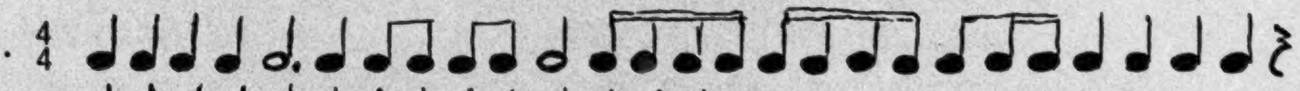
1	2	3	4	5	6	7
fa	fa	fa	fa	fa	fa	fa
mi	mi	mi	mi	mi	mi	mi
re	re	re	re	re	re	re
[✓ do]	do	do	do	do	do	do
ti	ti	ti	ti	ti	ti	ti

C.

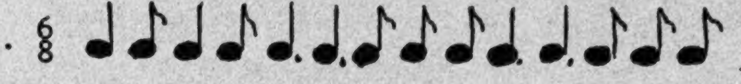
1	2	3	4	5	6	7
[✓ do]	do	do	do	do	do	do
ti	ti	ti	ti	ti	ti	ti
la	la	la	la	la	la	la
sol	sol	sol	sol	sol	sol	sol

VI. Measure Building. Draw a bar line at the end of each measure.

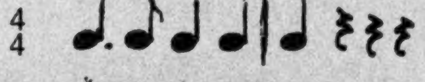
A.

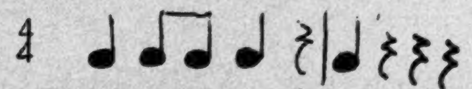


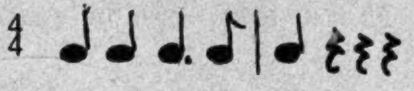
B.

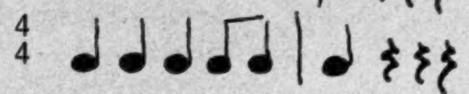


VII. Recognition of Rhythm Patterns. Place "1" in front of the rhythm pattern the teacher claps first, "2" in front of the pattern clapped second, etc.

____ 

____ 

____ 

____ 

VIII. Listen and Respond. You will hear a song played three times. Listen and then answer as many questions as you can between each playing.

1. The meter signature stays the same throughout the song.

a. True b. False

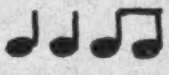
2. The melody of this song is based on a

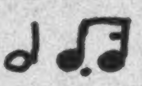
a. major scale b. minor scale c. pentatonic scale

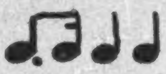
3. The form of this song is

a. ABAB b. AAB coda c. AABB

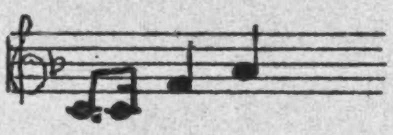
4. The rhythm of this song begins with this pattern:

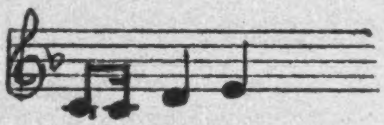
a. 

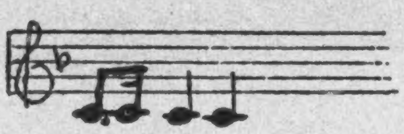
b. 

c. 

5. The melody of this song begins with this pattern:

a. 

b. 

c. 

VOCAL ACTIVITIES

GOALS	ACTIVITIES
I. To sing in tune	A. Tone Matching 1. Although we would expect all fifth grade children to be able to match tones, the following devices help them to become more aware of pitch. This is a way of tuning-up the children when you start to sing. Carrying a tone in a basket: The teacher sings a tone in a middle range on "loo." A child in a front desk repeats it and passes it to the next child until all children have sung the tone. Check on pitch pipe to see if the last child has the same tone that was given. If the last tone is lower, it has "fallen out of the basket," if the tone is higher, it has "hopped out."
	2. Teacher or child could play simple patterns on an instrument (melody bells). Have a child imitate the pattern either by singing or playing on the instrument. Example: sol mi sol mi.
	3. Easy phrases within a song: Select very easy phrases of a song the children know and have various children sing "solos" on these parts.
II. To develop rhythmically	A. Speech and rhythmic Exercises 1. Group clapping a. Teacher begins clapping. Children imitate. b. As teacher changes patterns, children change with her. c. Add finger snaps d. Add stamps e. Add patchen (slapping the knee or thighs with the palm of the hand) f. Use combinations of the above; vary the tempo, dynamics and meter.

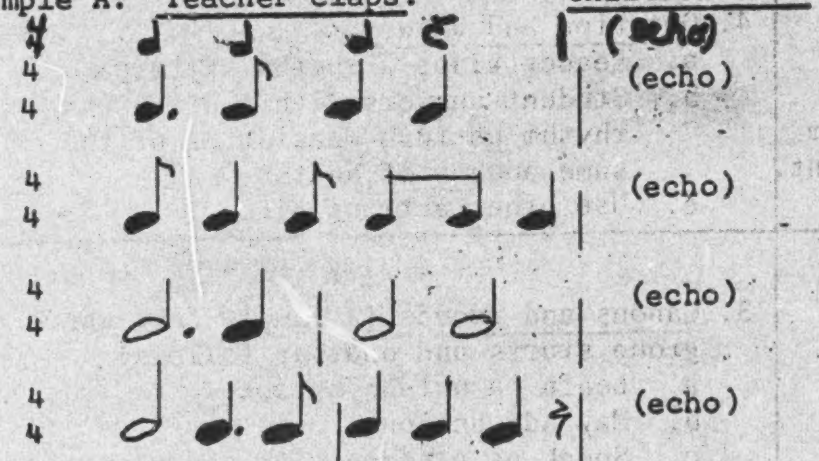
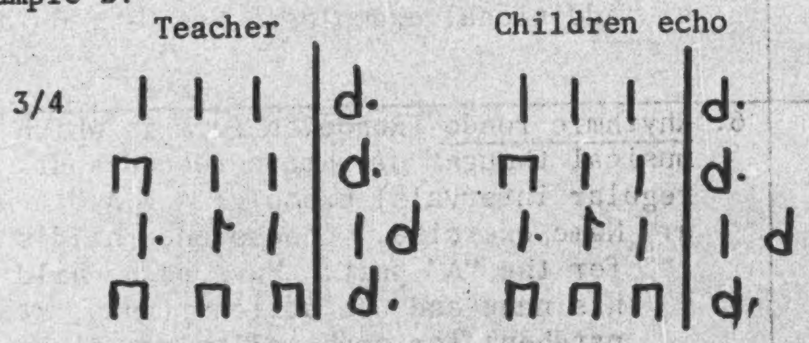
VOCAL ACTIVITIES

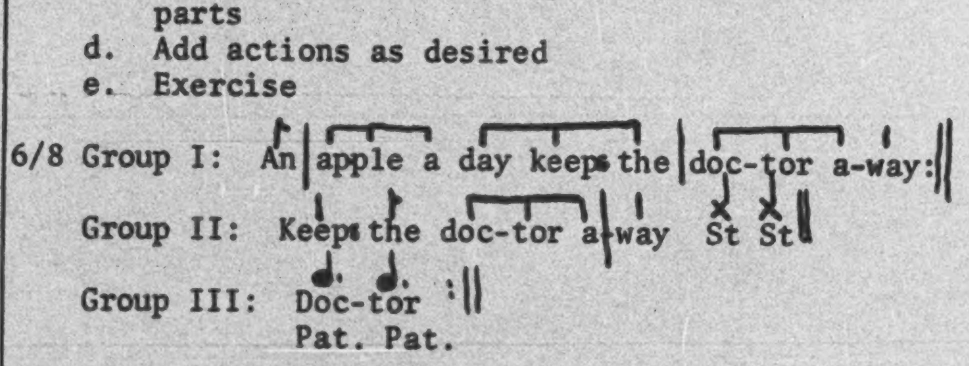
HELPS FOR THE CLASSROOM TEACHER	MATERIALS
This should be done very quickly so that the child forgets himself.	
Both teacher and student may feel more confident if an instrument is used.	Tapes Basic Musicianship Series IMC
Examples: "Ole Oleana" "O-le O le-an-a	HRW p 43
"Caissons Go Rolling Along" first phrase "O-ver hill O-ver dale"	Follett, p 164
"Shenandoah", first phrase "Oh Shen-an-doah"	HRW p 57
In clapping have the left palm upward, using the right hand to clap. A flexible right wrist will later be used playing instruments.	Bloomington Orff Guide p 1

VOCAL ACTIVITIES

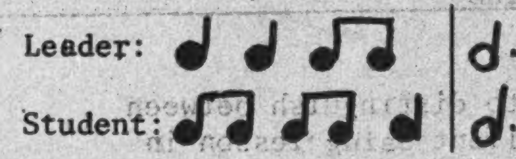
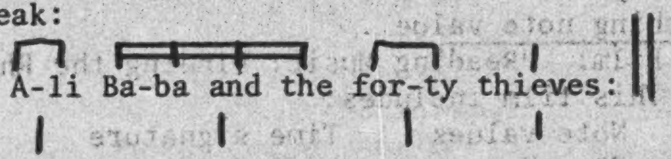
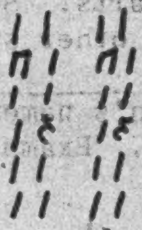
GOALS	ACTIVITIES
To develop rhythmically A. Speech and rhythmic patterns - cont.	2. Echo clapping a. Teacher claps a short rhythm pattern and children clap pattern in an echo. b. Without losing any beats the teacher immediately claps a second short rhythm pattern and children clap pattern in echo, etc. c. Any given series of patterns should be in the same meter - use series of 4/4, 3/4 and 6/8. d. When starting, leave the last beat of a pattern as a rest.
	3. Unison exercises a. Teacher reads words of first two lines in rhythm. b. Teacher reads words a second time while clapping on beat "one" and "two," having the children clap with her. c. Teacher repeats a third time while clapping and children "whisper" words in rhythm. d. Children say words while teacher claps and "whispers" words. e. Divide the class into two groups having one group clap the beats, while the other group says the words. f. Additional exercises

VOCAL ACTIVITIES

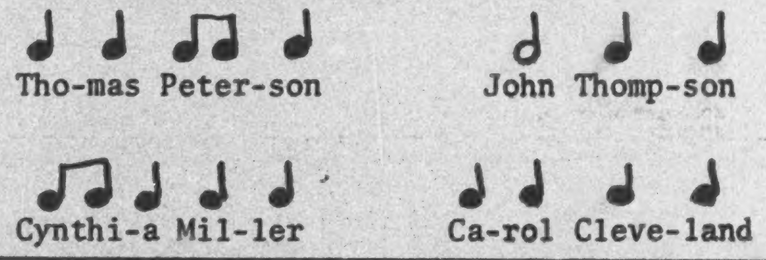
HELPS FOR THE CLASSROOM TEACHER	MATERIALS.
Example A: Teacher claps: Children echo  4 4 (echo) (echo) (echo) (echo) (echo)	Threshold to Music p 107 (Teacher's Manual) Charts 69-71 (2nd yr.), 85-89 (3rd yr.), Chart 11 (1st yr.)
Example B:  Teacher Children echo 3/4	Bloomington Orff Guide pp 1-2
Example A. A-bove, the plain of gold and green A young boy's head is plain-ly seen.	HRW p 18
Example B. "Soldier, Soldier"	Follett p 49 Bloomington Orff Guide pp 2-4 Threshold to Music Charts 82,83

GOALS	ACTIVITIES
II. To develop rhythmically A. Speech and rhythm patterns - cont.	4. Question and answer a. Leader claps a rhythm pattern b. Student answers with a different rhythm pattern consisting of the same number of beats c. Use other actions also.
	5. Canons and rounds (a simple form where one group starts and another follows) a. Learn in unison by rote b. May add actions c. Speak as a canon with a designated leader for each group d. Examples: "Ali Baba and the Forty Thieves" (Preparation for canon) e. Additional examples: See Orff Guide, pp 4-6
	6. Rhythmic rondo (Rondo, a form in which one musical thought or phrase reoccurs at regular intervals) Example: A B A C A D A a. Name exercise. Choose one child's name for the "A" part. Have each child say his name and use actions (snap, stamp, patchen) for each syllable. After each, return to the first child's name. b. Additional examples: See Orff Guide, pp. 9-10 and Threshold Chart #71
	7. Speech rhythms with ostinati (Ostinato, pattern repeated over and over) a. Introduce term ostinato b. Teach speech patterns and ostinati by rote separately to entire class.. c. Divide class into groups and combine parts d. Add actions as desired e. Exercise  6/8 Group I: An apple a day keeps the doc-tor a-way Group II: Keeps the doc-tor a-way St St Group III: Doc-tor Pat. Pat. f. Additional exercises: See Orff Guide, pp 6-9

VOCAL ACTIVITIES

HELPS FOR THE CLASSROOM TEACHER	MATERIALS
 Leader: Student:	Bloomington Orff Guide p 10
Children can keep 2 or more parts going at once. Speak:  A-li Ba-ba and the for-ty thieves: Directions: Repeat over and over, using different motions each time, progressing to more difficult action patterns	Bloomington Orff Guide pp 4-6
Susan, Susan Angela, Angela Susan, Susan John, John Susan, Susan Mary, Mary 	Bloomington Orff Guide pp 9-10 Threshold Chart #71 (2nd yr.)
Start and eliminate one section at a time; use dynamic contrasts. You may want to end with one voice in group.	Bloomington Orff Guide pp 6-9

VOCAL ACTIVITIES [redacted]

GOALS	ACTIVITIES
II. To develop rhythmically A. Speech and rhythm patterns - cont.	8. Beat and accent Children should learn to distinguish between beat and accent. Excellent using lesson in HRW p 10-12 using "When Johnny Coming Marching Home" and "Yankee Doodle Boy"
II. To develop rhythmically	B. Reading Rhythm Patterns 1. Teaching note value a. Film: "Reading Music: Finding the Rhythm" This film includes: Note values "Beat" Bar Measure Accent Time signature Dotted note Tie Rests (eighth, quarter, half and whole)
	b. Use threshold charts. See Vocal Resources of the guide for other symbols.
	c. 1) Write children's names in rhythmic notation on chalkboard. Examples:  Tho-mas Peter-son John Thomp-son Cynthi-a Mil-ler Ca-rol Cleve-land
	2) After each child's name has been represented in rhythmic pattern, each child should copy his name and rhythm pattern onto a card.
	3) Teacher could have all children with the same pattern respond to a direction. For example: she might clap the pattern and all children whose names are thus identified should stand and clap the pattern in an echo. They might also play the pattern on rhythm instruments.

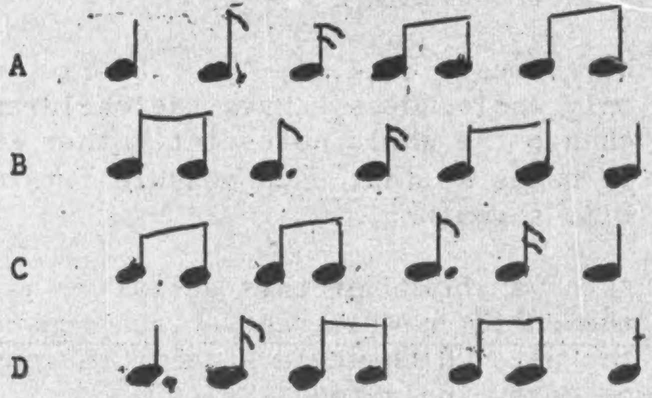
VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHERS	MATERIALS
HRW - Teachers Edition p 8,9 Use recording of songs for lesson Beat is the basic meter. Accent is the beat that is stressed.	HRW - Songs p 10, 12 Recording
See Instructional Materials Center guide for requisitioning film	Film - F-1084 "Reading Music: Finding the Rhythm" - IMC Film - F-1279 "What is Rhythm"
Choose charts appropriate for the needs of the class	Threshold to Music Teachers Edition pp 13-26 Vocal Resource
Use middle names for variety	
For P.T.A. teacher could put up each child's musical name for parent identification and use it for labeling, displayed work, seats, etc.	Tagboard
	Rhythm instruments

VOCAL ACTIVITIES

GOALS	ACTIVITIES
II. To Develop Rhythmically B. Reading rhythm patterns - cont.	4) Use rhythm patterns in a round. Divide class into two or three groups. Choose a leader for each group. Each leader's name should represent a different rhythm pattern. The first group should start by chanting the leader's name. After they have chanted the name once, they continue and "group two" comes in, etc. The teacher should decide how many times to say each name. A variation of this could be the use of rhythm instruments or clapping or tapping.
	d. Distinguishing rhythm patterns by ear: 1) Put three or four rhythm patterns on the board, one or two measures long, having the same number of beats. The teacher should clap or play on a rhythm instrument one of these patterns and the children should guess which one it is. 2) After all the patterns have been introduced, have one child play or clap one of the patterns while the other children guess which one it is. The child who guesses one correctly can come up and play another pattern. 3) Divide the class into four groups. Each group should be assigned to clap or play on rhythm instruments one of the four patterns. Each pattern should be represented by a different sound . Decide how many times the group should repeat the pattern. Group A should begin, after one measure Group B should begin, after two measures Group C should begin, and after three measures Group D would begin. This would represent a round in rhythm.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
When using instruments or clapping or tapping, each group should be assigned one kind of instrument or sound.	Rhythm instruments
Each time a pattern has been identified, the children should clap out the pattern together with the teacher. 	
For additional rhythm patterns, see Threshold Charts #7	Threshold Charts

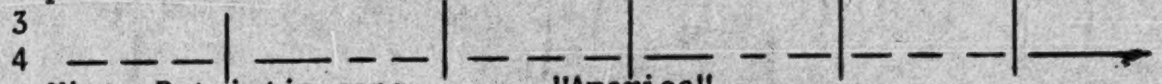
VOCAL ACTIVITIES

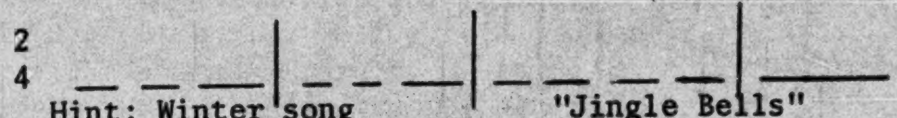
GOALS	ACTIVITIES
II. To Develop Rhythmically B. Reading Rhythm Patterns - cont.	e. Recognizing a familiar song through rhythmic blank notation Write the rhythm for familiar songs in blank notation on the chalkboard. Have the children clap the rhythm and then try to figure out the songs. Because this is sometimes very difficult without the melody, give the children some hint. (See examples.)
	f. Measure building. Write music in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ time, using only whole notes. Have the children change the whole notes into other kinds of notes so that each measure fits the time signature. As a variation of this activity, have the children write above each number the note which would receive the number of beats indicated.
	g. Reviewing dotted quarter-eighth note pattern: Step 1 - Sing the song "America", having the children notice how the dotted quarter-eighth note pattern sounds. ♩. ♪ They should notice that it sounds "jerky" rather than even. Step 2 - "Walk" the rhythm of the song using the steps suggested in vocal activity No. 19b. Step 3 - After singing the song, clap or play the rhythm of the song on rhythm instruments. Example: "Yankee Doodle Boy"

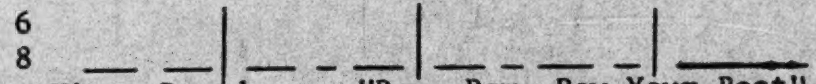
VOCAL ACTIVITIES

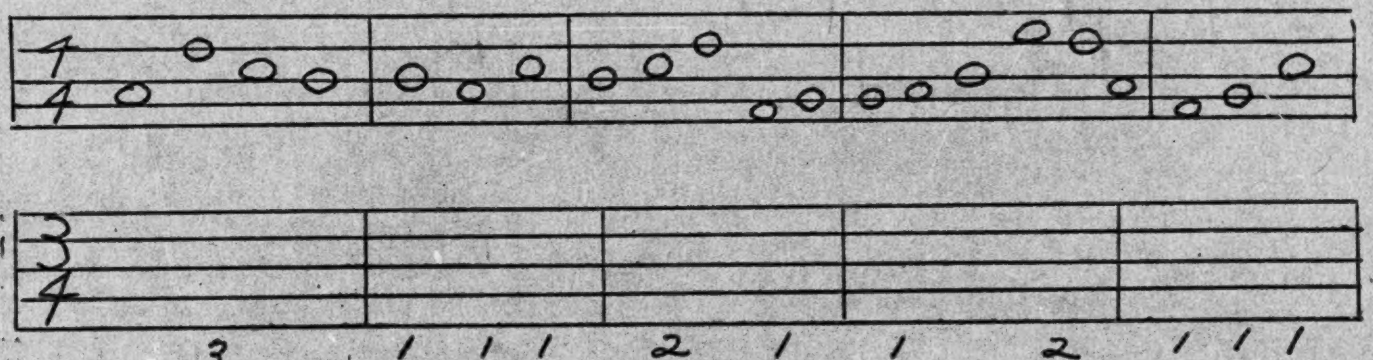
HELPS FOR CLASSROOM TEACHERS	MATERIALS

e. Examples:


Hint: Patriotic song "America"


Hint: Winter song "Jingle Bells"


Hint: Round "Row, Row, Row Your Boat"

f. 

g. The dotted quarter followed by an eighth note together forms a group of notes frequently used in 2/4, 3/4 and 4/4 music.

It is important for the children to recognize this group of notes and its corresponding sound.

Follett text, p 6

Rhythm instruments

HRW p 10

VOCAL ACTIVITIES

GOALS

II. To Develop Rhythmically

B. Reading rhythm patterns - cont.

ACTIVITIES

Step 4 - Teach the children that a dot after a note means that the note would get half again as much as it would get without the dot.

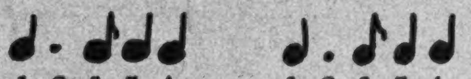
To test the children's understanding of this, set up some hypothetical notes. Tell them what each note would get without a dot and have them tell what the note would get with a dot.

Example:

Without dot	With dot
10	15
12	18
6	9
1	1½
2	3

Step 5 - Put the following rhythm pattern on the chalkboard:

4
4

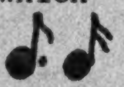


1 2 & 3 4 1 2 & 3 4

Step 6 - Teach a note song incorporating the dotted quarter-eighth note pattern.

h. Introducing dotted eighth-sixteenth note pattern in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$

Step 1 - Learn a song by rote which contains this rhythm pattern



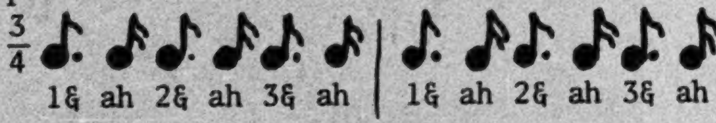
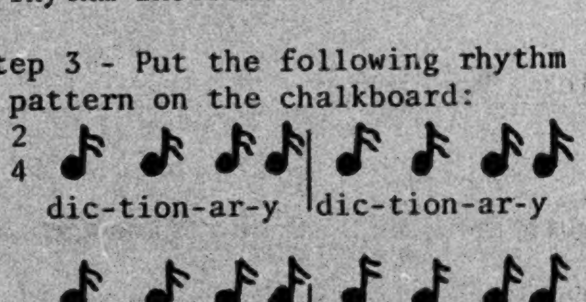
The children should notice this is a jerky rhythm rather than an even one.

Step 2 - After singing the song, clap or play the rhythm of the song on rhythm instruments.

Step 3 - Review with the children that a dot after a note means that the note would get half again as much as it would get without the dot.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
Example: "Farewell My Own" "Eternal Father Strong to Save"	HRW p 70 Follett text p 162
Example: "Thanks For Food" This would be a good song for the beginning of reading the dotted quarter-eighth note.	Follett text p 74
h. Example: "Battle Hymn of Republic"	HRW p 16
Example: "La Fiesta"	Follett text p 96 Record #5202A
An eighth note in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time gets one-half beat. Therefore, a dotted eighth note would get one-half beat plus one-half of a half, or three-fourths of a beat.	

GOALS	ACTIVITIES
II. To Develop Rhythmically B. Reading rhythm patterns - cont.	Step 4 - Put the following rhythm pattern on the chalkboard:  Write the beats below the notes, having the children help you figure out where the beats would go. Explain to them that when we divide a beat in half we call the first half of the beat by its number and the second half of the beat "and". When we divide the "and" in half we call the second part of this beat "ah". Have the children clap the pattern from the board.
	Step 5 - Teach a note song incorporating the dotted eighth-sixteenth note pattern.
	i. Introducing patterns of consecutive sixteenth notes Step 1 - Learn a song by rote using sixteenth notes. Have the children notice that sixteenth notes move faster than other notes. Step 2 - After learning the song, clap or play the rhythm of the song on rhythm instruments. Step 3 - Put the following rhythm pattern on the chalkboard:  2/4 dic-tion-ar-y dic-tion-ar-y dic-tion-ar-y dic-tion-ar-y Explain to the children that four consecutive sixteenth notes have the rhythm of the word "dic-tion-ar-y." Have them chant the notes using this word.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
The children should clap only once for each note, while chanting the beats. That is, they should say the "and" while holding the hands together.	
Example: "Skye Boat Song" "The Deaf Woman's Courtship" (This is a good song for the beginning of reading this pattern by note because the children can notice the difference between this jerky pattern and the even eighth note patterns within the song.	HRW p 28 Follett text, p 41
i. Example: "Hey Ho Anybody Home" "Hop Up My Ladies" "Frog Went A-Courting"	HRW p 31 HRW p 72 Follett p 42

VOCAL ACTIVITIES

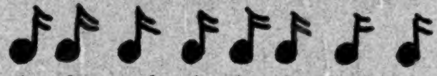
GOALS

II. To Develop Rhythmically

B. Reading rhythm patterns - cont.

ACTIVITIES

Step 4 - Teach the children that the sixteenth notes are only half as long as eighth notes. That is, in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time, sixteenth notes would get one-fourth beat, or four sixteenth notes would get one beat. Have the children figure out the beats for the following pattern.

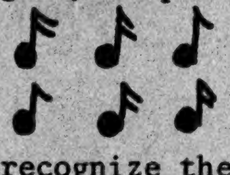
$\frac{2}{4}$ 

1 ah and ah 2 ah and ah

Explain to them that when we divide a beat in half we call the first half of the beat by its number and the second half of the beat "and." When we divide the "and" in half, we call the second part of this beat "ah". In other words, quarter-beat notes which do not fall at the beginning of the second half of the beat can be designated with "ah".

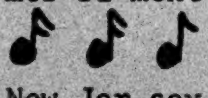
j. Introducing sixteenth-eighth note patterns

In the fifth grade text many songs contain the following rhythm patterns in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time:

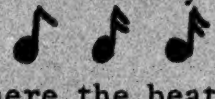


The children should recognize these patterns and be able to sing them with the correct rhythm.

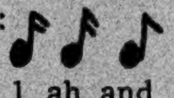
a. Discover words that represent these rhythms:
Example: mer-ri-ment (short-short-long)



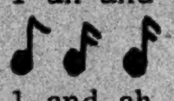
New Jer-sey (long-short-short)



b. Explain where the beats fall in these patterns:

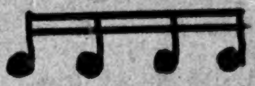


1 ah and



1 and ah

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
Explain to the children that sometimes four consecutive sixteenth notes are joined with a line to indicate that all four are on one beat. Example: 	
J. Example: "Sourwood Mountain" "Cindy" "DeGlendy Burk"	HRW p 71 Follett text p 63 Follett text p 60

GOALS

II. To Develop Rhythmically

B. Reading rhythm patterns - cont.

ACTIVITIES

k. Introducing $\frac{6}{8}$ time

Step 1 - Teach the children a rote song in $\frac{6}{8}$ time.

Step 2 - While half of the children sing the song the other half should clap on the strong beats of each measure. They will discover the song has two strong beats per measure. Since the time signature indicates there are six beats in each measure, each of these strong beats would be followed by two secondary beats.

Step 3 - Have half the class sing while the other half claps the beats, this time six beats in each measure with the strongest beats being "one" and "four".

Step 4 - The children should discover through clapping how many beats each kind of note gets.

𝅘𝅥𝅮 = 1 beat

𝅘𝅥 = 2 beats

𝅘𝅥. = 3 beats

𝅘𝅥‿𝅘𝅥 = 4 beats

𝅘𝅥.‿𝅘𝅥 = 5 beats

𝅗𝅥. or 𝅘𝅥.‿𝅘𝅥. = 6 beats

Explain the significance of the bottom number of the time signature. Have the children notice that each kind of note in $\frac{6}{8}$ time gets twice as many beats as it would get in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$. Apply the above procedures to $\frac{3}{8}$ time also, noticing that the strong beat in $\frac{3}{8}$ is beat "one" only.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
k. Example: "Skye Boat Song"	**HRW** p 28
"When Johnny Comes Marching Home"	**HRW** p 12
"Cuckoo Fallera"	**Follett** text p 115
Example: How fresh and green are the woods today "1" "2" "1" "2" Clap $\underline{1}$ 2 3 $\underline{4}$ 5 6 $\underline{1}$ 2 3 $\underline{4}$ 5 (Strong beats are underlined)	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
II. To develop rhythmically	C. Tempo 1. Maintaining a steady tempo Children should be made aware that each song may have a different tempo. Some move very quickly and others very slowly, etc. HRW songs are not marked. Children should understand the text is important in setting the tempo. Once a song has begun, its tempo should reamin the same throughout except where a change is indicated in the music.
	2. Introduction to metric markings In the Follett text, grade 5, the following metric markings are used and should be learned by fifth grade children: a. Maestoso - with majesty; slower than andante b. Andante - a walking tempo c. Moderato - moderate tempo d. Allegro - quickly (literally, cheerful) Chart of Metric Markings: Make a chart of metric markings and their meanings to display in the room. Flash Cards: Make a set of flash cards with dynamic markings on it. Changing English Markings to Italian: When singing songs that have metric markings in English, have children try to decide what these would be in Italian. Metronome: If a metronome is available, use it to find metric markings and to discover how fast the music should go.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHERS	MATERIALS
1. When teaching a new song, the teacher should have its tempo well in mind. If a song is introduced in the proper tempo, it is likely the children will always sing it at that tempo. It is very difficult to change a tempo once a song has been introduced.	HRW Teachers Edition IV
In order that a song maintains the same tempo throughout, the teacher may use some of the following techniques, as needed: a. Clap the basic beat b. "Whisper" the words while directing with hand c. Nod head in rhythm	Follett Text: "A Song of the West" Andante p 83 "Queen of the Carnival" Allegretto p 169 "Boom Fa-De-Rol-La" Allegretto p 116
2. Tell the children these markings are in Italian and are used in music in all countries of the world. This is one way in which written music can be understandable to people in all parts of the world.	
Examples: Maestroso "Star Spangled Banner"	HRW p 182
Andante "Springfield Mountain"	p 4
Moderato "Ifca's Castle"	p 18
Allegro "Yankee Doodle Boy"	p 10
"Jolly Wee Miner", "Lively", this would be the same as "allegro".	Follett text p 156

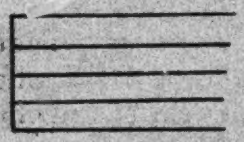
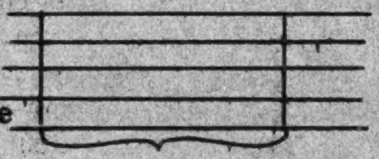
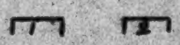
VOCAL ACTIVITIES

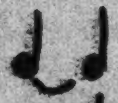
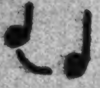
GOALS	ACTIVITIES
III. To read music	A. Teaching Music Symbols 1. Review: Teacher should make a chart for music symbols which will be added to as new symbols are learned by the children. Teacher may make a set of flash cards of music symbols to be used in various ways for reinforcement of knowledge of music symbols.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS

MUSIC SYMBOLS

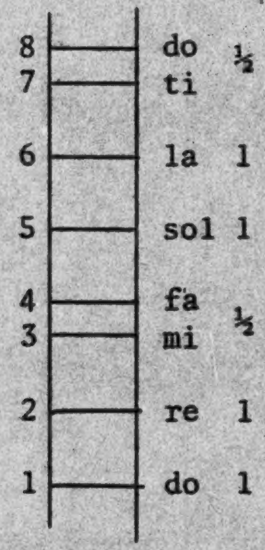
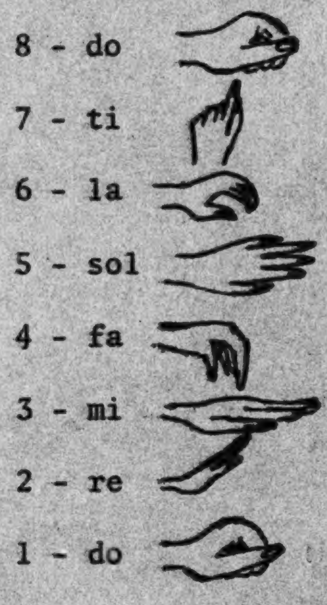
Staff	
Treble clef sign	𝄞
Bar	|
Double bar	‖
Repeat mark	𝄇
Measure	
Time signatures	$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$
Fermata or hold	𝄐
Natural or cancel	♮
1st & 2nd endings	
Quarter rest	𝄽
Half rest	𝄼
Whole rest	𝄻
Eighth rest	𝄾
Quarter note	♩
Half note	𝅗𝅥
Whole note	𝅝
Dotted quarter note	♩.
Dotted half note	𝅗𝅥.
Eighth note	♪

Tie	
Slur	
Sharp	♯
Flat	♭
Accent	>
Dotted eighth note	♪.
Sixteenth note	𝅘𝅥𝅯
Sixteenth rest	𝄿
DA CAPO	Repeat from the beginning to the end, or to the place marked Fine
D.S. or D.S. Al Fine	Go back to 𝄋 the sign and sing or play to the Fine ending.

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music	B. To Recognize Form and Structure in Music 1. To review the major scale a. Syllable chart: Review singing the scale by memory ascending and descending. The teacher should make a vertical syllable chart which should be displayed somewhere in the room at all times so it can be referred to quickly.
	b. Scale ladder: Draw a scale ladder on the chalkboard. Children should discover that the ladder has eight steps (or rungs) some of which are spaced closer than others. They will discover that steps 3 and 4 (mi and fa) and 7 and 8 (ti and do) are the close steps. These are called half steps. The others are called whole steps. They should sing the ascending scale from the scale ladder, being especially careful to take big steps on on the whole steps so they will not "flat".
	c. To sing scale patterns: Children should be able to sing scale patterns with syllables fluently. That is, they should be able to sing from any note in the scale to the next one up or down without difficulty. Singing from syllables chart: The teacher should establish "do" on the pitch pipe (D, E flat or E). Then by starting with "do", he should point to notes on the syllables chart moving up and down by step. Scale patterns by hand levels: Teacher should establish a given hand level for "do". He should then move his hand up and down in scale patterns while the children follow in singing.

VOCAL ACTIVITIES

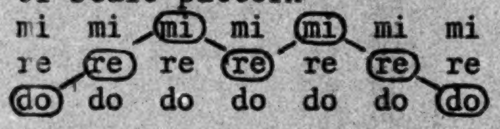
HELPS FOR CLASSROOM TEACHER	MATERIALS
Syllable chart: do ti la sol fa mi re do Pitch in the keys of D, E flat or E. Check on pitch pipe to see if the top note is in tune. Teacher should tell the children to sing big steps when going up and "tiny" steps when going down. "Flattening" occurs when ascending steps are not big enough and descending steps are too big.	Tagboard
Scale Ladder:  8 do ½ 7 ti 6 la 1 5 sol 1 4 fa 3 mi ½ 2 re 1 1 do 1 Teacher should use hand signals from Threshold to Music charts  8 - do 7 - ti 6 - la 5 - sol 4 - fa 3 - mi 2 - re 1 - do	
Examples: do-re-do do-re-mi-fa-mi-re-do do-re-mi-fa-sol-la-sol-la-sol-fa-mi-re-do	Threshold to Music, hand signals

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music B. To recognize form and structure in Music	d. Drill on sight-singing syllables in a right-to-left progression: Teacher could write syllable patterns on the chalkboard. Children should sing circled notes as teacher points to them.

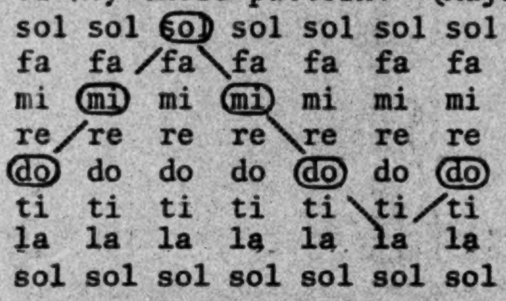
HELPS FOR CLASSROOM TEACHERS | MATERIALS

Example 1 of scale pattern



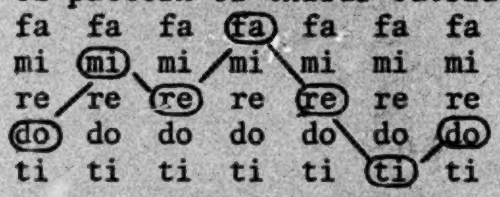
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do

Example 2 of key-chord pattern: (Major)



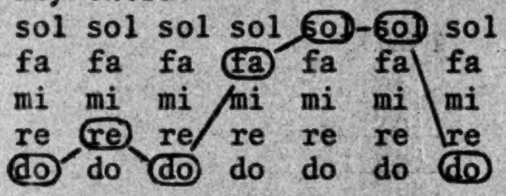
sol sol sol sol sol sol sol
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do
ti ti ti ti ti ti ti
la la la la la la la
sol sol sol sol sol sol sol

Example 3 of pattern of thirds outside of the key-chord:



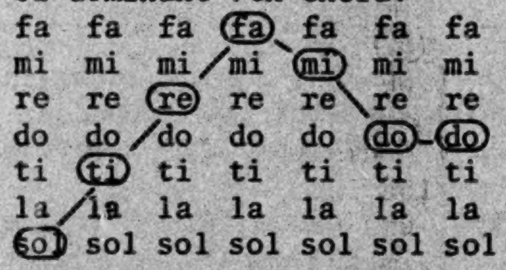
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do
ti ti ti ti ti ti ti

Example 4 including interval of a fourth outside of the key-chord:



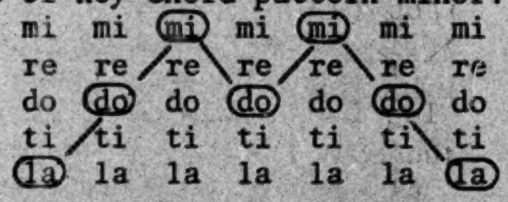
sol sol sol sol sol-sol sol
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do

Example 5 of dominant 7th chord:



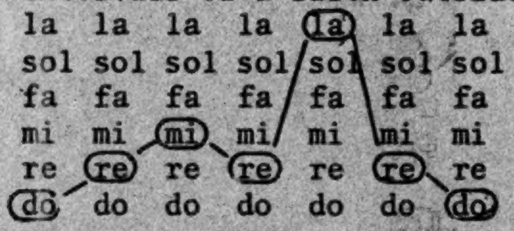
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do-do
ti ti ti ti ti ti ti
la la la la la la la
sol sol sol sol sol sol sol

Example 6 of key-chord pattern minor:



mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do
ti ti ti ti ti ti ti
la la la la la la la

Example 7 intervals of a fifth outside of the key-chord:

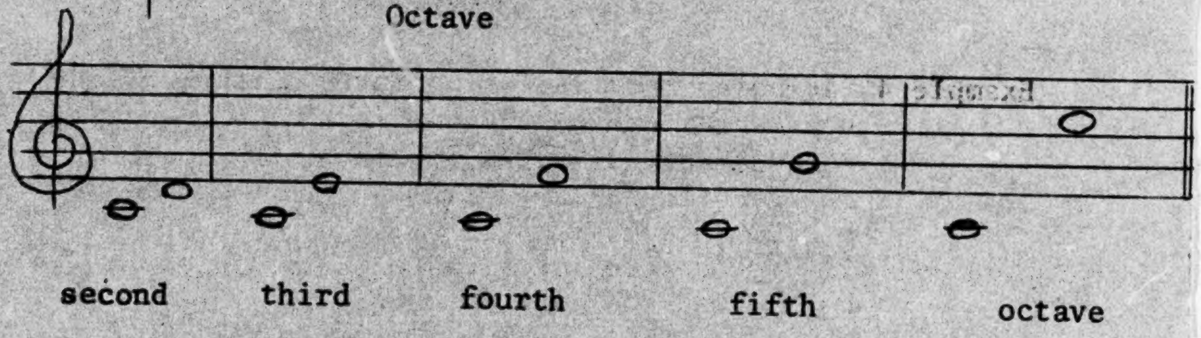


la la la la la la la
sol sol sol sol sol sol sol
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do

VOCAL ACTIVITIES

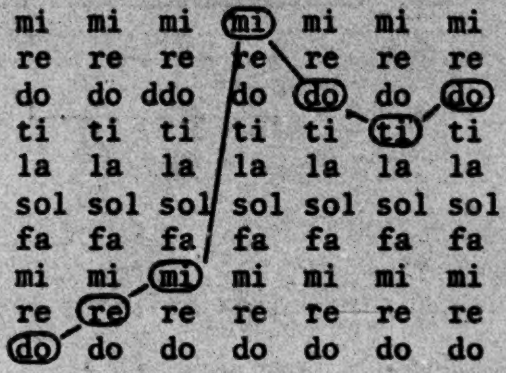
GOALS	ACTIVITIES
III. To Read Music B. To recognize form and structure in music - cont.	

e. To build on the staff and sing the following intervals:
  Second (step)
  Third
  Fourth
  Fifth
  Octave



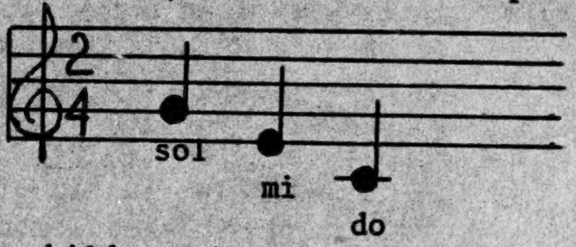
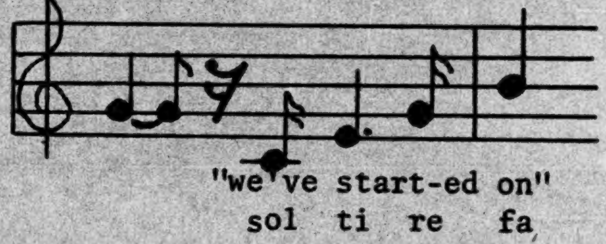
f. To review the tonic and dominant chord patterns and introduce the dominant seventh (V^7) chord pattern:

Step 1 - Review the singing of the key-chord pattern (do-mi-sol-do). Explain to the children that if we put these notes together and sang them or played them simultaneously, we would produce a chord. This is called the tonic or I chord. This chord is sometimes outlined in melodies where we sing only one note at a time.

HELPS FOR CLASSROOM TEACHERS	MATERIALS
Example 8 intervals of an octave outside the key-chord: 	

mi mi mi mi mi mi mi
re re re re re re re
do do ddo do do do do
ti ti ti ti ti ti ti
la la la la la la la
sol sol sol sol sol sol sol
fa fa fa fa fa fa fa
mi mi mi mi mi mi mi
re re re re re re re
do do do do do do do

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music B. To recognize form and structure in music - cont.	Example: "The Deaf Woman's Courtship"  Have children sing this pattern from syllables chart. Divide the class into three groups and sing chord. Have three children simultaneously play chord on resonator bells.
	Step 2 - Review with the children that the notes sol-ti-re form the dominant or V chord. When the seventh (or fa) is added to the chord, it is called the dominant seventh chord. This chord is sometimes outlined in melodies. Example: "La Fiesta" Phrase 3  Have children sing this pattern from syllables chart. Divide the class into three groups and sing chord. Have three children simultaneously play the chord notes on the resonator bells.
	g. To review how to find "do" - Review the concept that "do" can be on any line or in any space in a given song. The position of "do" is determined by the key signature.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHERS	MATERIALS
	Follett Text, p 41
"Fa" is called the seventh of the chord because it is an interval of a seventh above "sol" (the bottom note of the chord.)	Follett text, p 96
	IMC Film - F-1085 "Learning About Notes"

VOCAL ACTIVITIES

GOALS

III. To Read Music

B. To recognize form and structure in music - cont.

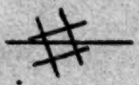
ACTIVITIES

Review with the children the three basic rules for finding "do":

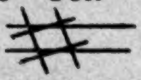
1) The sharp farthest to the right is always "ti." Go up or down to "do."
2) The flat farthest to the right is always "fa." Go down to "do."
3) When there are no sharps or flats in the key signature, "do" is always on the added ledger line below the staff or in the third space. (Key of C)

Determining whether a sharp or flat is on a line or space:

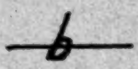
1) When a sharp is on a line, the line cuts through the center of the "box" of the sharp.



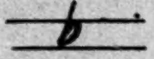
2) When a sharp is in a space, the "box" of the sharp fills the space.



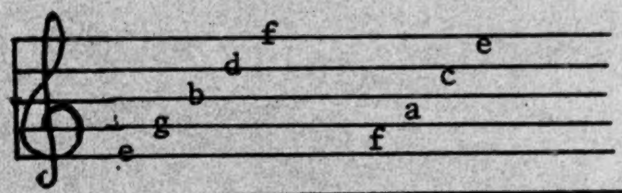
3) When the flat is on a line, the line cuts through the center of the round part of the flat.



4) When the flat is in the space, the round part of the flat fills the space.

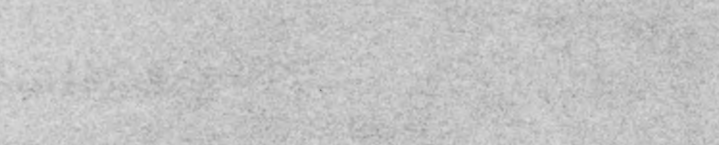
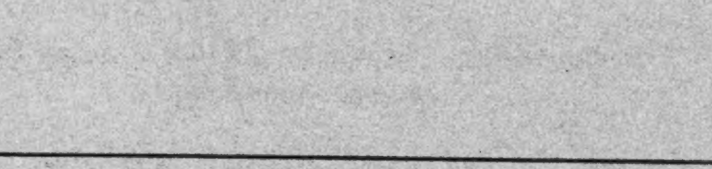
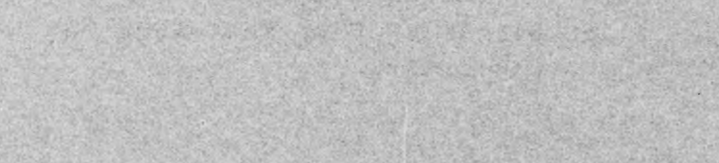


h. To review names of lines and spaces.



i. To find key song is written in. Children should identify key name by position of "do" or "1" in major key.

VOCAL ACTIVITIES

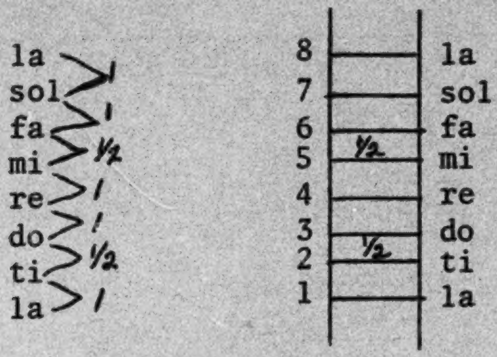
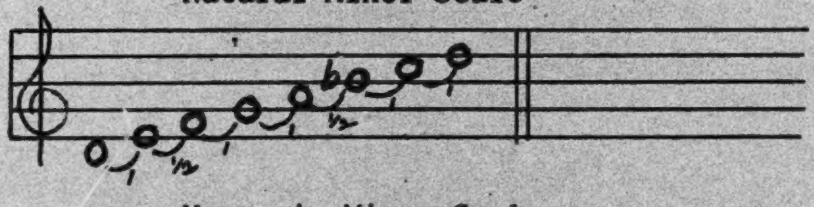
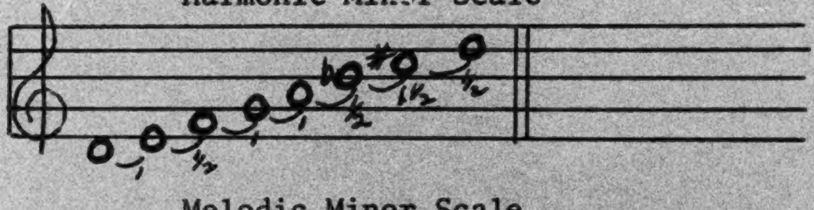
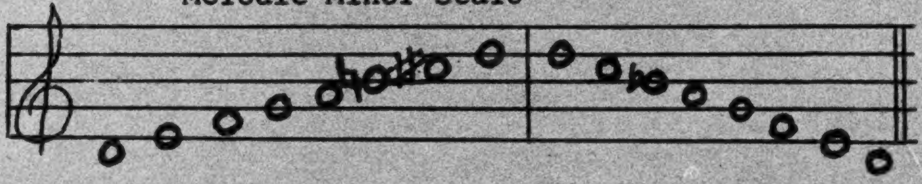
HELPS FOR THE CLASSROOM TEACHER	MATERIALS
Use melody bells to build major scale in C, D, E, F, and G, using the pattern 1 1 ½ 1 1 1 ½ (whole and half steps) It will be necessary to raise (#) or lower (♭) a note to fit the pattern. Develop the need of a key signature.  Key of C Major  Key of D Major  Key of F	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music B. To recognize form and structure in music - cont.	j. Have the children build intervals on the staff using the tagboard staffs and notes or the chalkboard.
	k. Exercise for singing intervals. Have the children sing the following syllable patterns as you point to the notes. Use either the syllable ladder or a scale of the staff on the board. Any "do" which is underlined is low "do"; any "do" which is not underlined is high "do". Ascending: do-re-do-mi-do-fa-do-sol-do-la-do ti-do-do-do Descending: do-ti-do-la-do-sol-do-fa-do-mi-do-re-do-do Have the children identify the above intervals after they have sung the above exercise.

HELPS FOR CLASSROOM TEACHERS	MATERIALS
Example: Decide on a key signature. Place the sharps or flats on the proper lines and spaces at teacher's direction. Have children place a note on the second space of the staff. Have them place another note a fifth higher. Have children place a note in the first space of the staff. Have them place another note in the second space. Ask them to identify the interval (a third).	Get tagboard staffs, staff notes, sharps and flats from school office

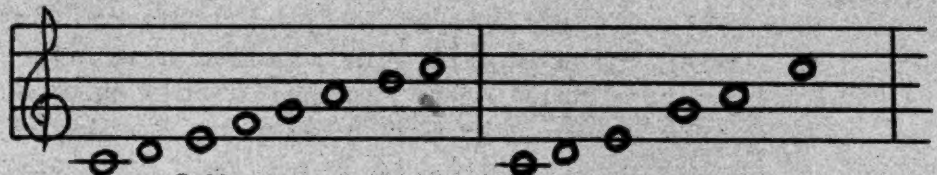
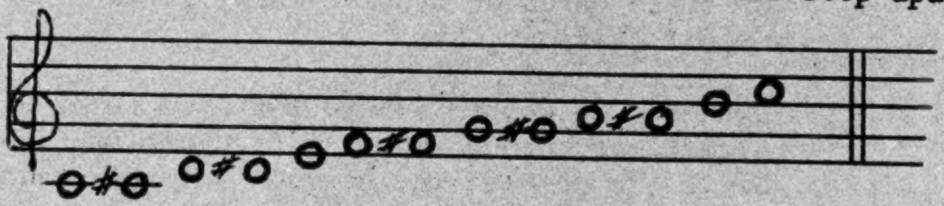
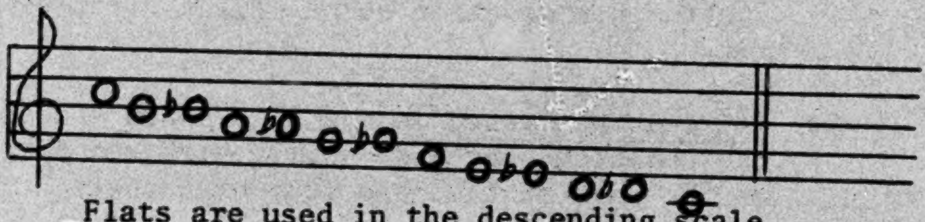
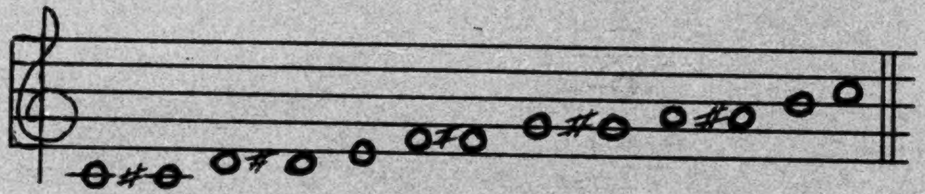
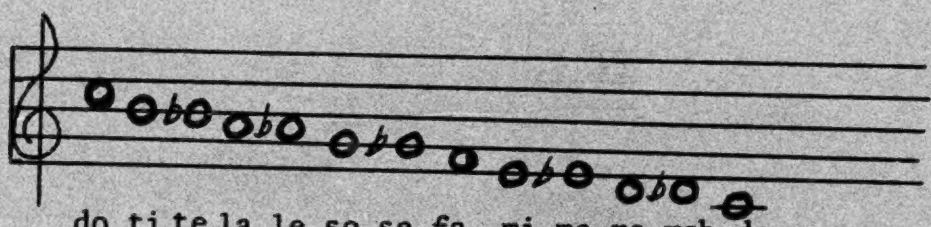
GOALS	ACTIVITIES
III. To Read Music B. To recognize form and structure in music - cont.	2. Minor Scale a. To build the natural minor scale on the staff Step 1 - Pass out to each child a tagboard staff, notes, sharps and flats on the staff for a given key signature. Step 2 - Have the children find "do" and place it on the staff about three inches to the right of the G clef sign. Step 3 - Count down to "la" and place "la and low ti" on the staff to the left of "do." Step 4 - Complete the scale by placing the remaining notes up to "high la." Step 5 - Sing the minor scale from the staff.
	b. To build a natural minor scale with the resonator bells Ask eight children to come to the front of the room. Give one of the notes d-e-f-g-a-b♭-c-d of the resonator bells to each child. Do not have the notes in order. Through experimenting, the children should arrange the notes in the proper sequence. Then they should play the scale, each child playing one note. The class could sing the scale with them as they play it a second time. Songs written in minor key end on "la" or "6." c. To build other minor scales.

HELPS FOR THE CLASSROOM TEACHER	MATERIALS
The minor scale has its peculiar sound through having the whole and half steps in a different sequence from that of the major scale. Drawing a scale ladder of the minor scale for the children might make this easier for them to understand.  la sol fa mi re do ti la 1 1 ½ 1 1 ½ 1 8 7 6 5 4 3 2 1 ½ ½ la sol fa mi re do ti la	Tagboard Staffs, notes, sharps and flats from school office.
Vary this activity by using smaller groups. It might be fun to divide the class into four or more groups - giving each group a chance to get the jumbled notes into their proper sequence. Time each group to see which one is the quickest. This could be done with the major scale also. Natural Minor Scale  Harmonic Minor Scale  Melodic Minor Scale  The natural minor scale with the sixth and seventh steps raised a half step ascending and unaltered descending.	Resonator bells HRW Teachers Edition p xv

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music B. To recognize form and structure in music - cont.	d. To build the pentatonic scale A scale of five tones, the most common form being the major scale with the fourth and seventh steps omitted.
	e. To build a chromatic scale
	f. To name syllables for the chromatic scale

VOCAL ACTIVITIES

HELPS FOR THE CLASSROOM TEACHER	MATERIALS
 C Major C Pentatonic	HRW index for songs in pentatonic scale
Chromatic scale: Twelve tones all one half step apart  Sharps are used in the ascending scale.  Flats are used in the descending scale.	
 do di re ri mi fa fi sol si la li ti do Ascending  do ti te la le so se fa mi me re rah do Descending	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music	C. To recognize dynamic markings The following activities will help the children to remember the meanings of dynamic markings: 1. Dynamics Chart - The teacher should make a chart for dynamic markings to be displayed in the room, adding to it as each new marking is encountered in songs. 2. Flash Cards - The teacher may make a set of flash cards of dynamic markings to be used in various ways. 3. Dynamics in Poetry - Select a poem to be dramatized through the use of dynamics. Write the poem on the board. Add appropriate dynamic markings, accents, etc., for each line, having the children decide. Chant the poem incorporating the dynamics. Add rhythm instruments or other sound effects if they fit. 4. Introducing Crescendo and Diminuendo - Have the children clap very softly with one finger on the palm of the hand four even beats. Without losing any beats, clap four more beats a little louder, using two fingers. Increase this by one finger every four beats until all fingers are used in a loud clap. This should sound like a crescendo. Reverse the procedure to achieve a diminuendo.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER

Children in the fifth grade should be able to use the following dymanic markings:

1. p (piano) - soft
2. f (forte) - loud
3. crescendo - gradually louder
4. decrescendo or diminuendo - gradually softer
5. pp (pianissimo) - very soft
6. mp (mezzo piano) - medium soft
7. mf (mezzo forte) - medium loud
8. ff (fortissimo) - very loud

The children should be told that these words (piano, forte, mezzo, etc.) are Italian and mean "soft," "loud," "medium," etc., in that language. The children should observe these markings when they appear in music.

MATERIALS

Follett, Voices of America
Songs are marked

HRW

Children decide from text content, which dynamics to use.

VOCAL ACTIVITIES

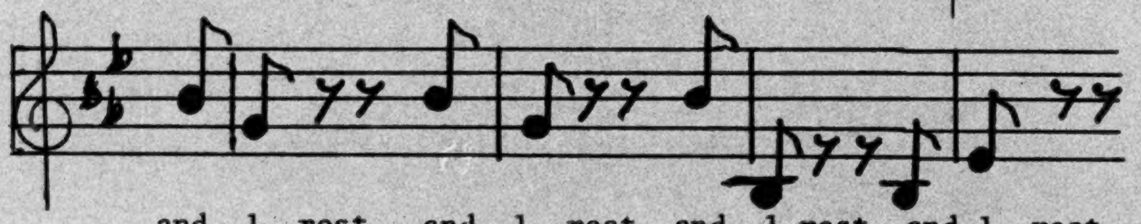
GOALS	ACTIVITIES
III. To Read Music	D. Standards to reach for 1. To learn one new note song each week. HRW text is arranged in a sequential order. Songs from Follett text listed in the Vocal Resource section are arranged in order of difficulty. Use suggested procedure for music reading, modifying these to fit specific songs in one key before moving on to another key.
	2. To learn two new rote songs each week. Choose a song in a key which children are using in note songs using syllables for common tonal patterns. It should be noted that in teaching a rote song the following music reading skills should be incorporated: a. Singing syllables on common tonal groups. b. Time signatures of $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ and $\frac{3}{8}$. c. Key signature and how to find "do." d. Notes and rests and their values in $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{3}{8}$ and $\frac{6}{8}$ time. e. Tie f. Fermata g. Accent h. First and second endings. i. Repeat mark j. Da Capo k. D.S. or D.S. Al Fine

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER | MATERIALS

Example: "Awake You Lazy Sleepers"

1. Discuss origin of the words.
2. Read words together and discuss.
3. Discuss the meaning of time signature and clap the rhythm for the first two phrases.
4. Write in the beats for the notes of phrase three on the chalkboard and clap this rhythm.

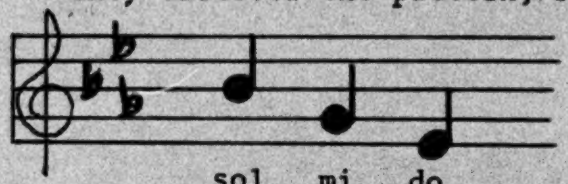


5. Find "do" and name of beginning note..
6. Read syllables in rhythm (not singing.)
7. Have children sing do-mi-sol-do from E flat.
8. Sing syllables of whole song from book.
9. Sing words to song. After song is learned well, sing as a round.

__Follett__ text p 14

Example: "Morning Song"

1. Read and discuss the words.
2. Have the children find "do."
3. Ask them to study the song to see how many times they discover the pattern, sol-mi-do.



4. Establish the tonality by singing the scale in the key of F. Sing, sol-mi-do.
5. Sing the song through having the children singing syllables on every sol-mi-do pattern and the teacher singing "loo" on the other notes of the song.

__Follett__ text p 15

See pp ix-x in this guide for several methods of teaching rote songs.

VOCAL ACTIVITIES

HELPS FOR THE CLASSROOM TEACHER	MATERIALS
Many folk tunes are written in the Pentatonic scale. These scale steps are easy to sing and harmonize.	HRW index
The teacher can sing or play the major and relative minor song for the children. Use the pitch pipe to establish the key the song is written in. If the teacher must use lower keys when he sings, he should be sure to pitch song correctly for the children. Teacher should sing with a light, buoyant tone quality.	HRW index

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music D. Standards to reach for - cont.	5. To discover whether a song is in major or minor through looking at the music It should be brought to the children's attention that usually when the songs end on "do," it is in major, and when it ends on "la," it is in minor. To make this more clear to the children, divide the class into groups. Each group should be assigned a certain number of pages in the HRW or Follett texts in which to find songs in the minor key. 6. To sing syllables using the altered tones "fi" (♯fa) and "te" (♭ti.) There are many songs in the Follett grade five text which contain these altered tones. Any of these songs which are suitable for note singing are indicated in "Songs Recommended for Note Singing" in the Vocal Resource section. Altered tones are tones which are not normally found in a scale. Teach the children that when we raise "fa" a half step, it is called "fi." (The raising of a tone may occur through a sharp on a natural note or a natural sign on a note which is a flat.) When "ti" is lowered a half step we call it "te." (This can be done through a flat on a natural note or a natural sign on a note which is a sharp.)
	7. To develop a wide and varied singing repertoire. Use the tape recorder so individuals can hear how they sound. Play records of children's choral groups.

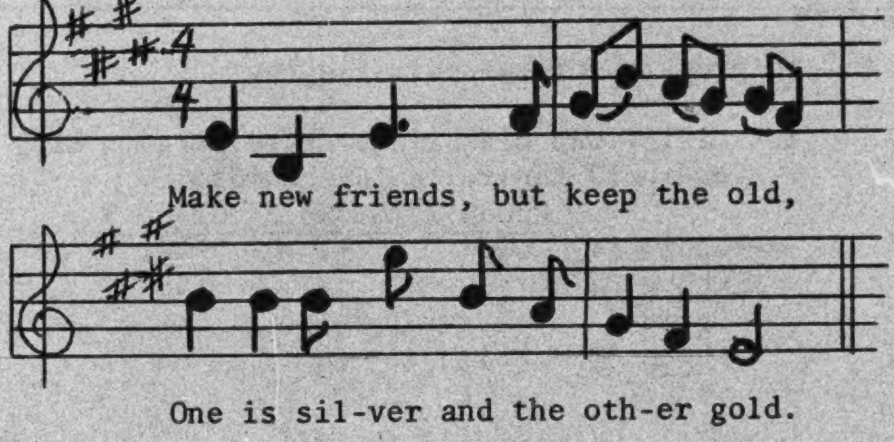
VOCAL ACTIVITIES

HELPS FOR THE CLASSROOM TEACHER	MATERIALS
	Tape recorder Records: Vienna Boys' Choir Obernkirchen Children's Choir from Germany Willmar Boys Choir

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music - cont.	E. To Make Singing a Satisfying Experience 1. Correct interpretation of the song a. Understand the text b. Understand the background or culture from which it came c. Use correct pitch, tempo and dynamics d. Have an interesting accompaniment whether rhythmic or harmonic 2. Quality of the singing a. Good posture whether sitting or standing b. Good tone 1) Clear tone-sometimes full tone, sometimes a restrained tone. 2) Tone has vitality 3) Enunciation of clear vowel sounds, crisp consonants c. Correct phrasing 1) Where does phrase begin? 2) Where does phrase end? 3) Is there a climax phrase? 4) Does the phrase recede? 3. Begin and end together as of one voice.
IV. To Sing in Harmony	A. To Review rounds, canons, descants 1. Combination rounds The following rounds can be sung together: "Make New Friends" "Sing Together" "Three Blind Mice" "Are You Sleeping?" "Row, Row,Row Your Boat"

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
	HRW Teachers Edition p IV
See "Rounds, Canons and songs with descants" in classified index. "Make New Friends"  Make new friends, but keep the old, One is sil-ver and the oth-er gold.	HRW Teachers Edition p 365 Follett Teachers Edition p 220

VOCAL ACTIVITIES

<table>
<tr><th>GOALS</th><th>ACTIVITIES</th></tr>
<tr><td>IV. To Sing in Harmony - cont.</td><td></td></tr>
<tr><td></td><td>2. Partner Songs
These are a combination of two different songs which can be sung together:

"Solomon Levi"
"Spanish Cavalier"

"Swing Low, Sweet Chariot"
"All Day, All Night"</td></tr>
<tr><td></td><td>B. To prepare for two-part singing

1. Divide the class into three parts. Sing and hold the following chords:
<table>
<tr><th></th><th>Group 1</th><th>Group 2</th><th>Group 3</th></tr>
<tr><td>Chord #1</td><td>do</td><td>mi</td><td>sol</td></tr>
<tr><td>Chord #2</td><td>re</td><td>fa</td><td>la</td></tr>
<tr><td>Chord #3</td><td>mi</td><td>sol</td><td>ti</td></tr>
<tr><td>Chord #4</td><td>fa</td><td>la</td><td>do</td></tr>
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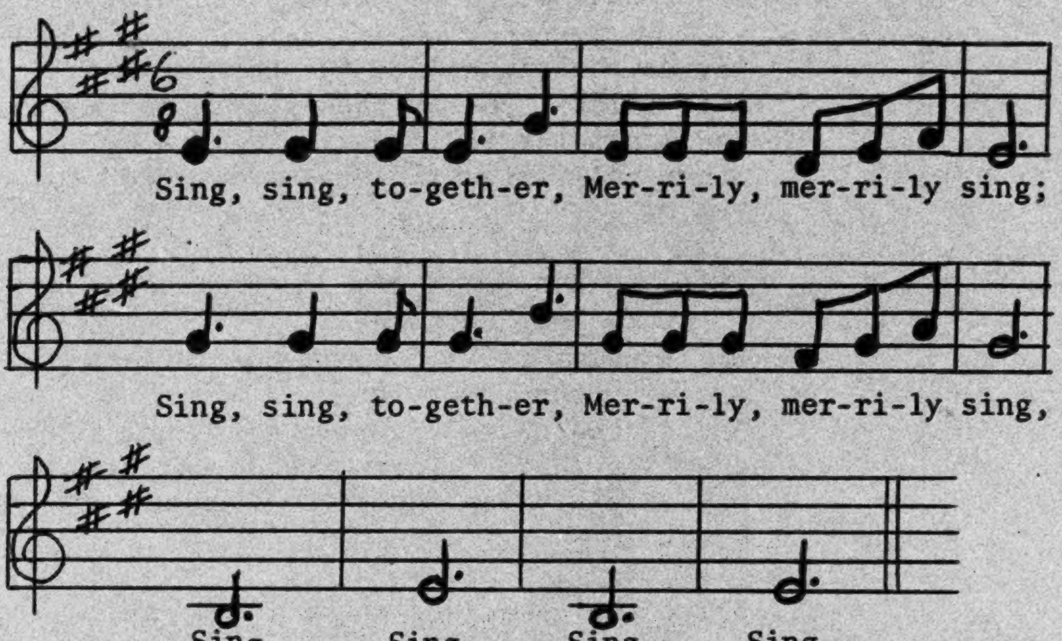
HELPS FOR CLASSROOM TEACHER	MATERIAL

"Sing Together"


6
8
Sing, sing, to-geth-er, Mer-ri-ly, mer-ri-ly sing;
Sing, sing, to-geth-er, Mer-ri-ly, mer-ri-ly sing,
Sing, Sing, Sing, Sing.

	HRW p 82

GOALS	ACTIVITIES
IV. To Sing in Harmony - cont.	2. Divide class into two parts. One half sing do-re-do-re-mi-fa-sol-la while the other half sings on ascending scale. 3. Divide the class into two parts. One half thinks "do-re" then starts on "mi" and sings the scale up to "mi." The other half sings the scale from "do" to "do." 4. Write on the board: do-re-mi-fa-sol-la-sol Sing once or twice Write under it: do-re-do-re-mi-fa-mi Sing once or twice Divide the class into two parts and sing them together. (Parts should not be sung separately often enough so they are memorized.) 5. Write the exercises found in "4" in notation (key of F.) Have the children sing from the notes, and have them notice the harmony is in thirds and sounds nice together. 6. Sing other two-part exercises in syllables from the staff. Use intervals of a step or key-chord patterns.

HELPS FOR CLASSROOM TEACHER	MATERIALS

Some other easy exercises of the same type:

1. do-re-mi-fa-mi-fa-sol
   do-re-do-re-do-re-mi

2. do-re-mi-mi-fa-fa-sol
   do-re-do-do-re-re-mi

3. do-mi-sol-la-sol
   do-do-mi-fa-mi

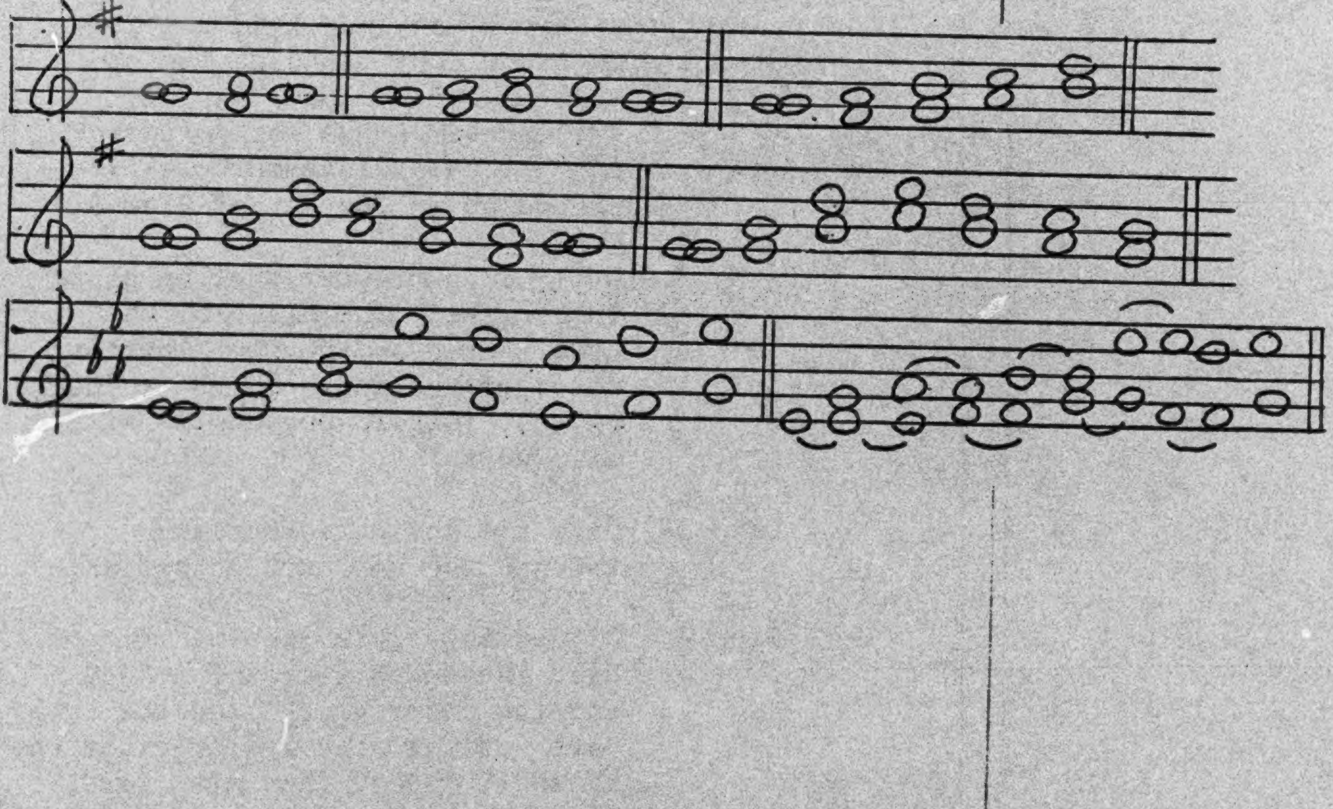
4. mi-fa-sol-la-sol
   do-re-mi-fa-mi

5. sol-la-ti-do-ti-la
   mi-fa-sol-la-sol-fa

6. do-re-mi-fa-sol
   do-ti-do-re-mi

Vary the key for these, so children learn to read in many keys.

Examples:



VOCAL ACTIVITIES

GOALS	ACTIVITIES
IV. To Sing in Harmony - cont.	7. Harmonize in thirds by ear on a simple song.
	8. Adding a lower part to a simple melody, basing the harmony on indicated chords. Step 1 - Choose a song based on two or three chords. (See "Two or Three Chord Songs for Autoharp" in Instrumental Resource.) It should be in the key of F or G. Step 2 - Write a lower part made up of long notes. The pitch of the note should be the root (bottom note) of the chord which is indicated. (Other chord notes will also work.) Step 3 - Have all the children sing through the new part on syllables. Step 4 - Divide the class into two groups. Have one group sing the melody and the other group sing the lower part - first with syllables or the syllable "loo," then with words which fit the song.

HELPS FOR CLASSROOM TEACHER	MATERIALS

Example: "I See the Moon"

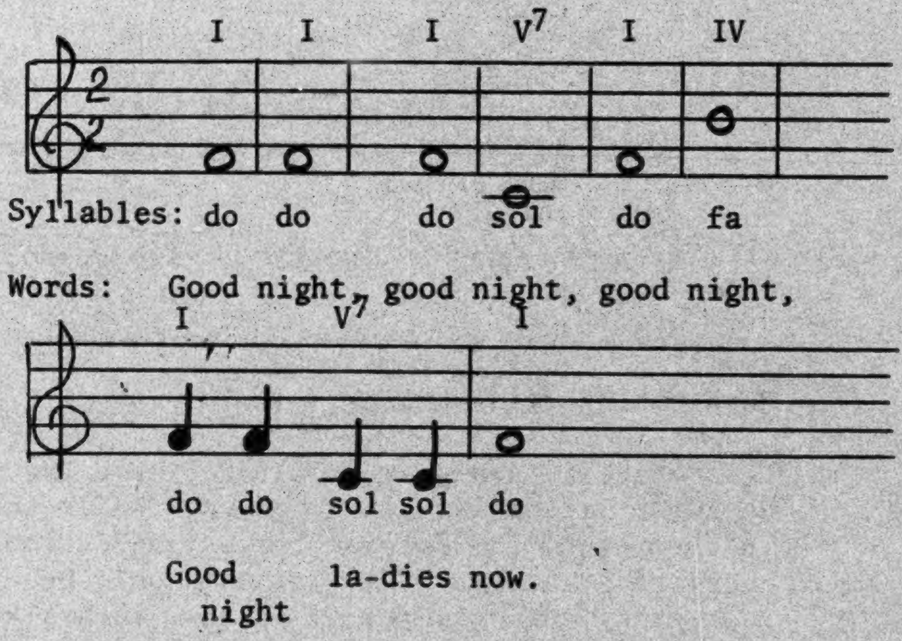
I see the moon, the moon sees me,
Down through the leaves of the old oak tree,
Please let the light that shines on me,
Shine on the one I love.

Refrain:
Over the mountain, over the sea,
Back where my heart is longing to be,
Please let the light that shines on me,
Shine on the one I love.

I hear the lark, the lark hears me,
Singing a song with memory,
Please let the lark that sings to me,
Sing to the one I love. (Refrain)

Pitch this song in the key of F. It starts on low sol (middle C). Harmonize in thirds on the refrain. (The melody starts on "mi"; the harmony on "sol.")

Example: "Good Night, Ladies"


I I I V7 I IV
Syllables: do do do sol do fa
Words: Good night, good night, good night,
I V7 I
do do sol sol do
Good night la-dies now.

Follett text p 35

Exploring Music, p 62

GOALS	ACTIVITIES
IV. To Sing in Harmony - cont.	C. To Introduce Two-Part Singing 1. Procedure Step 1 - Introduce the alto part before teaching the melody. Before the children see the music, write the syllables for the alto part for one or more phrases on the board. Have the children sing the syllables as though they were all quarter notes. Step 2 - Open books and learn whole alto part, following "Suggested Procedures for Music Reading."
	Step 3 - Write one or more phrases on the board in two parts in syllables. Have the children help to name the syllables for you using the books. Have all children sing the notes for the soprano part. Then divide the class into two groups and sing the phrase slowly in two parts, listen to the harmony. Step 4 - Learn the whole soprano part from the books, observing the correct rhythm. (Do as in Step 2.) Step 5 - Divide the class into two groups (altos and sopranos,) making sure there are strong singers in both groups. Practice the parts separately, then put together. Step 6 - Sing the song in two parts with words.
	2. Recognizing like-phrases When teaching a new song by rote, have the children listen for like-phrases. While the teacher sings the song on the syllable "loo," a phrase at a time, the phrases should be labeled by the children by letter, each like-phrase having the same letter. The letters should be written on the board. Some children will discover that some phrases are alike (by looking at the music) even before the teacher sings the song.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
This helps children to stay on the alto part. Example: "Down In the Valley" First phrase Alto part: sol-la-ti-do-do-ti-do-ti-la-ti	Follett text p 45
Example: First phrase Soprano part: sol-do-re-mi-mi-mi-mi-sol-sol-re Alto part: sol-la-ti-do-do-ti-do-ti-la-ti In selecting two-part songs refer to "Other Two-Part Songs" in the Classified Index. In beginning two-part singing, it is wise to select songs that have equal note values for both parts. After children know their own part well, have the groups change parts. Children should have experience on both parts and should not get the idea that some of them are "altos" and some are "sopranos." Refer to "Part Singing"	HRW p. 365 Two-part songs Follett text p 220 Follett teachers manual p 213
Example: "Skye Boat Song" Phrase one A Phrase two A^1 Phrase three B Phrase four B^1 Phrase five A Phrase six A^1	HRW p 28

VOCAL ACTIVITIES

GOALS	ACTIVITIES
IV. To Sing in Harmony - cont.	In singing songs by note, the children should get into the habit of looking for like-phrases before they start to sing the song.
V. To Create Music	A. To write a song 1. Select a favorite poem or use an original one. 2. Read the poem together to decide the: a. Beat b. Stresses (accent) c. Mood d. Climax - if there is one 3. Discuss type of music to interpret words a. Tempo (fast, slow, etc.) b. Movement of notes (smoothly, jerkily; steps, skips) 4. Teacher can suggest key and starting pitch. Able students can do this. 5. Volunteers sing first phrase. Teacher or able student write all responses on blackboard staff. Children choose favorite one. 6. Continue procedure for entire poem. 7. Edit, rewrite and make mimeograph copies for the class.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
Example: "The Spanish Guitar" Phrase one A Phrase two B Phrase three A Phrase four B Phrase five C (Ends at letter "B") Phrase six D	Follett text, p 32
Example: "The Praties They Grow Small" Phrase one A Phrase two B Phrase three A	HRW, p 116
Example: "The Farmer is the Man" Two like phrase In many songs in the Follett text each new phrase is indicated by a dot or a diamond.	HRW, p 108
Correlating music with social studies and creative writing, students can create songs in the patterns and moods that the people of various cultures of America could have written or would write. Examples: Puritans Indians Negroes (slaves, militants) soldiers (Revolutionary, Civil War, Viet Nam) cowboys Create movements to accompany original music or favorite songs. - Move freely using the entire body - Movements should reflect musical line such as rhythm pattern, melodic direction, etc. - Make up dances utilizing walking, sliding, jumping, stamping, etc. . discuss various ways of doing above movements such as forward, backward, sideways, big steps, little steps, on tiptoes, on heels, prancing, shuffling, hopping, etc. - Use combinations of above to interpret a particular meter or rhythm.	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
V. To Create Music - cont.	B. Further Enrichment 1. Write an accompaniment using rhythm instruments. 2. Write a second part in the form of a descant, ostinato or an alto part using the "do," "fa," and "sol" notes to harmonize or let children improvise "by ear." 3. Write an autoharp accompaniment using the I, IV, and V^7 chords.

VOCAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
	Rhythm instruments Autoharp Bells, etc.

CLASSROOM INSTRUMENTAL PROGRAM

Behavioral Objectives

I. To develop music skills through the use of rhythm instruments.

- The student will be able to play rhythm instruments to accompany songs reading rhythm patterns that include ♪. and 𝅘𝅥𝅯.

II. To develop skills through use of melody instruments.

- The student will be able to read the letter names of the notes in the treble clef.
- The student will be able to play melodic patterns on the bells by note to accompany songs.
- The student will be able to play a major or a natural minor scale on the bells or keyboard from any given tone through knowledge of the series of steps and half-steps in these scales.
- The student will be able to play the I, IV and V^7 chords on the keyboard in the key of C by reading the chord symbols or numerals.

III. To develop skills through the use of the autoharp.

- The student will be able to play the autoharp in two and three chord accompaniments in the keys of C, F and G by reading the chord symbols or numerals.
- The students will be able to build on the treble clef the I, IV and V^7 chords in the keys of C, F and G.

IV. To develop self-expression and imagination through creative instrumental activities.

- The student will be able to select rhythm instruments appropriate to the song and improvise accompaniments including an introduction and a coda.
- The student will be able to write and then play on the bells a melodic accompaniment to a song in the pentatonic scale.

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
I. To Develop Music Skills Through the Use of Rhythm Instruments	A. Identification of non-pitched rhythm instruments 1. Claves 2. Cowbell 3. Maracas 4. Congo Drum 5. Bongo Drums 6. Tambourines 7. Castanets 8. Wood Block
	B. Use of non-pitched instruments 1. Continue expanding the students' ability to use the above instruments to accompany songs with increasing accuracy and complex rhythm patterns. a. Make word patterns. Ex. "This Old Man" b. Adding introductions, interludes and codas based on repetitious patterns to establish the beat and accent. c. Select instruments with appropriate sound effect. Ex. clockticking, horse galloping, etc. d. Use instruments to tell a story - using a different instrument for each character. Ex. Recording of "Peter and the Wolf".
II. To Develop Skills Through Use of Melody Instruments	A. Identification of melody instruments 1. Melody Bells 2. Resonator Bells 3. Xylophone 4. Step Bells 5. Autoharp 6. Glockenspiel 7. Metallophone 8. Piano 9. Pianet

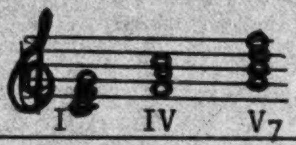
INSTRUMENTAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
	HRW Teachers Edition pp IX-XI Orff Instruments
1. Correlate music with social studies in the syncopated rhythms of Latin American countries.	
Glockenspiel and Metallophone from Orff Instruments	Bloomington Orff Guide, p 18

INSTRUMENTAL ACTIVITIES

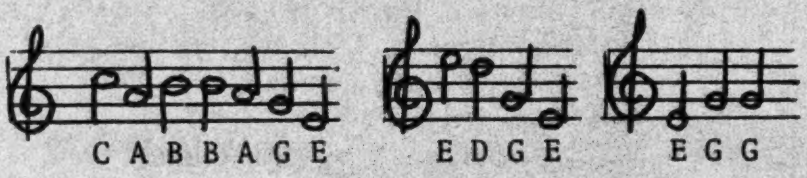
GOALS	ACTIVITIES
II. To Develop Skills Through Use of Melody Instruments	B. Uses of melody instruments 1. Develop the aural concepts of high-low up-down and step-skip. 2. Help children develop scale concept by having them place "scrambled" resonator bells in order. 3. Improvise bell descants for pentatonic songs. 4. Use bells to add appropriate introductions and codas to familiar songs. 5. Play by ear familiar melodies 6. Improvise simple ostinato accompaniment 7. Add harmonic accompaniments, each child with a single resonator bell. 8. Build scales using patterns of half & whole steps. 9. Build chords to use as an accompaniment.
	C. Beginning to play 1. Reviewing the letter names of the notes for the treble clef of the staff In order to play the bells by notes, fifth grade children should know the letter names of the treble clef. a. Music alphabet - Review the music alphabet, A, B, C, D, E, F, G. The children should know that when all the letters have been used, we start over again with A. When we go by step on the staff, the names of the notes represent the music alphabet going forward. When we go down by step, the names of the notes are the music alphabet going backwards. b. Names of the lines - Review the treble clef as the G clef, having the children notice that the curved loop of the clef sign goes around the G line. By using the first letters of the saying, "Every Good Boy Does Fine", we discover the letter names of the lines from bottom to top. c. Names of the spaces - By using the word face (F-A-C-E), we discover the names of the spaces from bottom to top.

INSTRUMENTAL ACTIVITIES

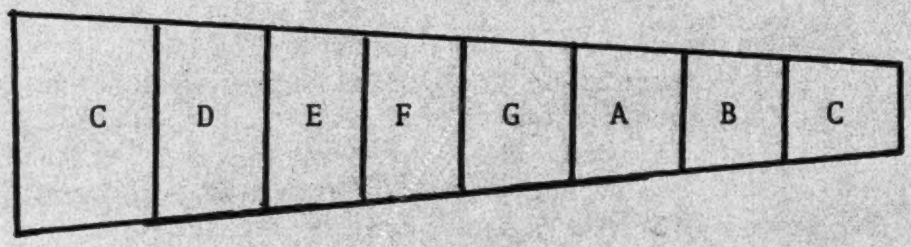
HELPS FOR CLASSROOM TEACHER	MATERIALS
1. Step-bells especially valuable in visual concept.	
3. Orff instrument or resonator bells leaving out "fa" and "ti."	HRW, T.E., Index, p 365
7. Do-sol makes a simple accompaniment. Use ear to guide. 8. Major 11½111½ Natural Minor 1½11½11 9. I, IV, V_7, based on tonic  	

GOALS	ACTIVITIES
II. To Develop Skills Through Use of Melody Instruments C. Reviewing the letter names of the notes for the treble clef of the staff	d. Exercises - Have the children make up words using the music alphabet by writing notes on the staff, the letter names of which spell a word. (See Instrumental Resource for specific examples of stories using words written with notes). 2. Accompaniment to vocal music using the bells Select a song from "With Parts for Instruments - Bells" from the classified index of the Follett text; Teacher's Manual, page 220. Example: "The Marine's Hymn" In order to have all children learning the bell parts at one time, the teacher should ditto a representation of the resonator bells or melody bells that are used in this song. After the children have learned the song, teach them the bell part. Have half the class singing while the other half practices playing the bell part on the dittoed copies. The teacher should accompany on bells. When they are practicing, this should be sung slower. When the entire class has had time to practice on their dittoed copy, select one child to play it on the bells while the class sings.
	D. Keyboard Activities 1. Review physical layout of the keyboard a. Number of white keys - 52 b. Number of Black keys - 36 c. Total = 88 d. Pattern of black & white keys. Review two black followed by three black. 2. Identify key - letter names. Middle C White keys - are natural keys Black keys - are the sharps and flats 3. Play C Major scale Write the scale on a staff 4. Review playing a Five-Finger Melody in C Major - 1. Correct hand position 2. play the melody an octave higher

HELPS FOR THE TEACHER	MATERIALS
d. Examples:	



In this song, resonator bells or melody bells may be used. Resonator bells are preferred when a song has flats or sharps to make it easier for the children.



HELPS FOR THE TEACHER	MATERIALS
Try to make these as close to the real size as possible, using one piece of construction paper for each child with the above set of bells. Pencils (eraser end) may be used for mallets. Children should aim to get a free bouncing movement.	Master codo White construction paper
4. "Merrily We Roll Along" "Lightly Row"	Keyboard Lesson Plans

GOALS	ACTIVITIES
II. To develop skills through the use of melody instruments D. Keyboard Activities - cont.	5. Review chords - Building Triads I - VII$^{\circ}$ a. Make treble clef sign on staff paper b. Write the C Major scale. c. Define Chord - 3 tones, arranged as thirds, identify C major chord. d. Build chord on D 1. discuss root of the chord 2. interval of 5th 3. interval of third e. What finger to use f. Play a chord as a triad g. Use of Roman numerals h. Identify by sound major or minor i. Review VII$^{\circ}$ chord (a diminished chord) 6. Review Harmonizing C major melodies with "Do" and "Sol." 7. Introduce major chords I, IV, V Harmonizing C major melodies with I and V chord in Root Position. 1. Have children play 2. Write patterns on board 3. Build and identify IV chord 4. Play on bells - 8. Introduce Seventh Chord 1. Make triads I through VII$^{\circ}$ in C major. on staff including proper numeral and chord letter below each chord. 2. Now add a fourth tone to each chord- 3rd above the 5th. 3. Examine books to see which seventh chord is used most frequently. (V_7) 9. Introduce right hand Playing Position of I and V_7 chords in C major. 1. First inversion

INSTRUMENTAL ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
5. Use resonator bells and autoharp	Keyboard Lesson Plans 3 & 4
	i. See lesson plans 4-5-6
6. See lesson plan 8, p 122 N	
7. See Lesson Plan 9 See lesson plans 10. Go back to page 122i for explanation of VII$^{\circ}$ (diminished chord)	Follett, p 193 Prayer for Peace
9. See lesson plan 11 and 12 1. See note to teacher on first inversion page 122t	"Prayer for Peace" Follett, p 193

INSTRUMENTAL ACTIVITIES

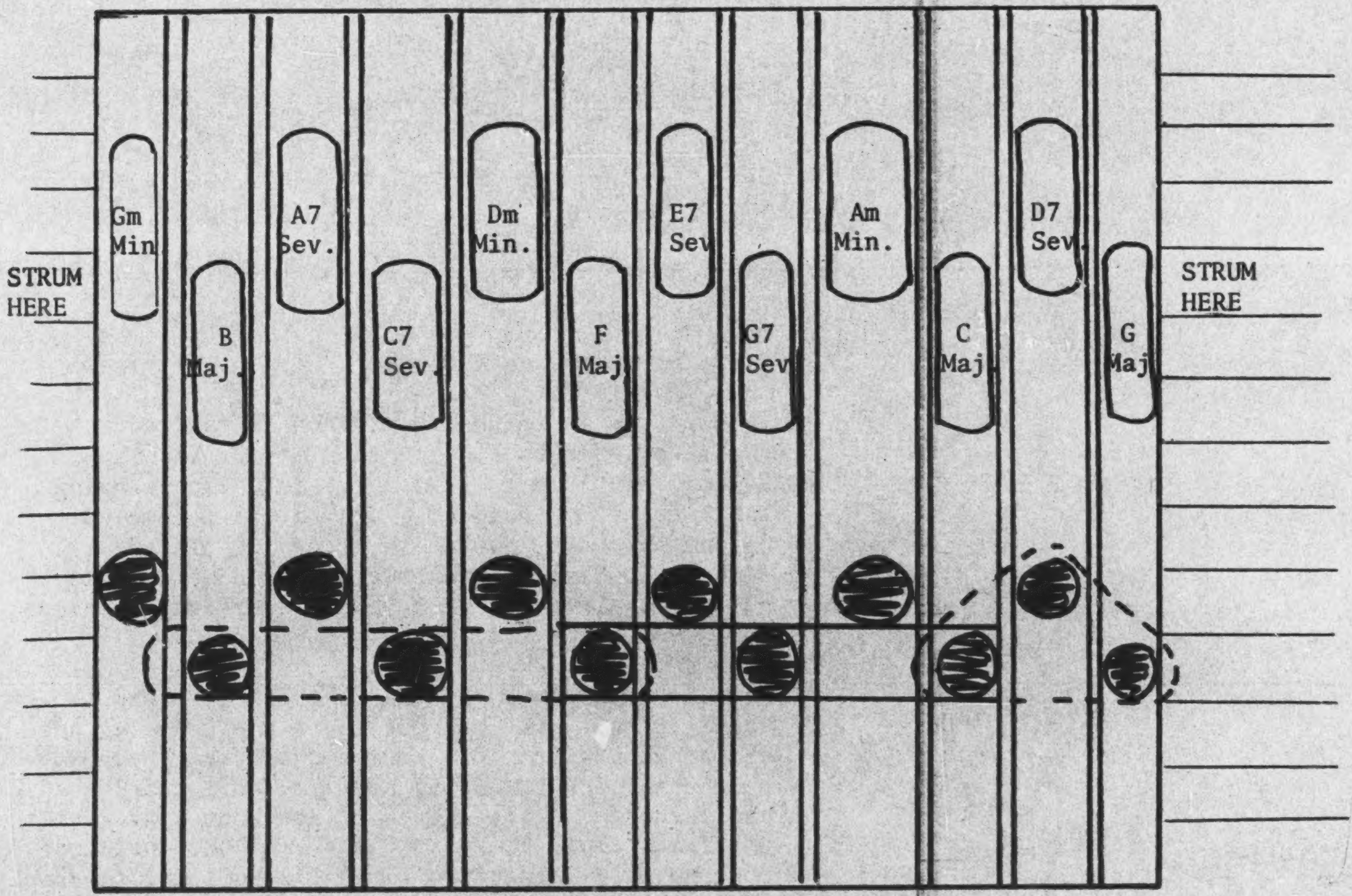
GOALS	ACTIVITIES
III. To develop skills through the use of the autoharp	A. Playing two-and-three chord accompaniments on the autoharp Make copies of individual autoharp charts for children using the chart. Review with children how to finger and strum the autoharp. Select songs from the list of two and three chord autoharp accompaniments in the Instrumental Resource Section or Songs for Autoharp. After the key of the song is determined, have the children locate on the autoharp the chords they will use. (These chords are labeled at the bottom of the page in the Follett text). The index finger goes on the I chord, the third finger on the V^7 chord and the fourth finger on the IV chord. While one child actually plays the autoharp, the others should pretend to be fingering and strumming at their desks.

HELPS FOR THE TEACHER

Refer to the glossary to see how the autoharp is played. The classroom teacher should use the autoharp frequently in accompaniments that are too difficult for children to play. This helps children to associate harmony with the songs they sing.

MATERIALS

Autoharp
Master codo
White construction paper


STRUM HERE
Gm Min
B Maj.
A7 Sev.
C7 Sev.
Dm Min.
F Maj
E7 Sev
G7 Sev
Am Min.
C Maj
D7 Sev
G Maj
STRUM HERE

Children in the fifth grade should be able to play two and three chord accompaniments on the autoharp in the keys of C, F and G. The chords for each of these keys are indicated on the above chart in the following manner: ,- - -\ chords for key of G; (   ) chords for key of C; (_ _ _) chords for key of F.

INSTRUMENTAL ACTIVITIES

GOALS

ACTIVITIES

III. To develop skills through the use of the autoharp

A. Playing two-and-three chord accompaniments on the autoharp - cont.

B. Building chords on the staff

In vocal music in the fourth and fifth grades, children learn to find chord patterns (tonic and dominant) in their songs. In unison singing the notes of a chord are sung one at a time. On the autoharp, the chord notes are played simultaneously. The children should be able to build the I, IV and V^7 chords in vertical fashion on the staff in the keys of C, F, and G.

The children should be told that the I chord is built on the first note of the scale, the IV chord on the fourth note of the scale and the V^7 chord on the fifth note of the scale. The I and IV chords contain three notes. These notes are built of thirds above the root. The V^7 chord contains four notes. These notes are also built of thirds above the root. The seventh of the V^7 chord refer to the fact that the top tone of the chord is an interval of a seventh above the root of the chord. In order to hear the harmony of these chords, the children should sing them by syllables:

I chord - do-mi-sol
IV chord - fa-la-ti
V^7 chord - sol-ti-re-fa

The IV and V^7 chords should be sung starting on low fa and sol, respectively, when the top notes are out of the children's range.

C. Songs for the Autoharp

HELPS FOR THE TEACHER

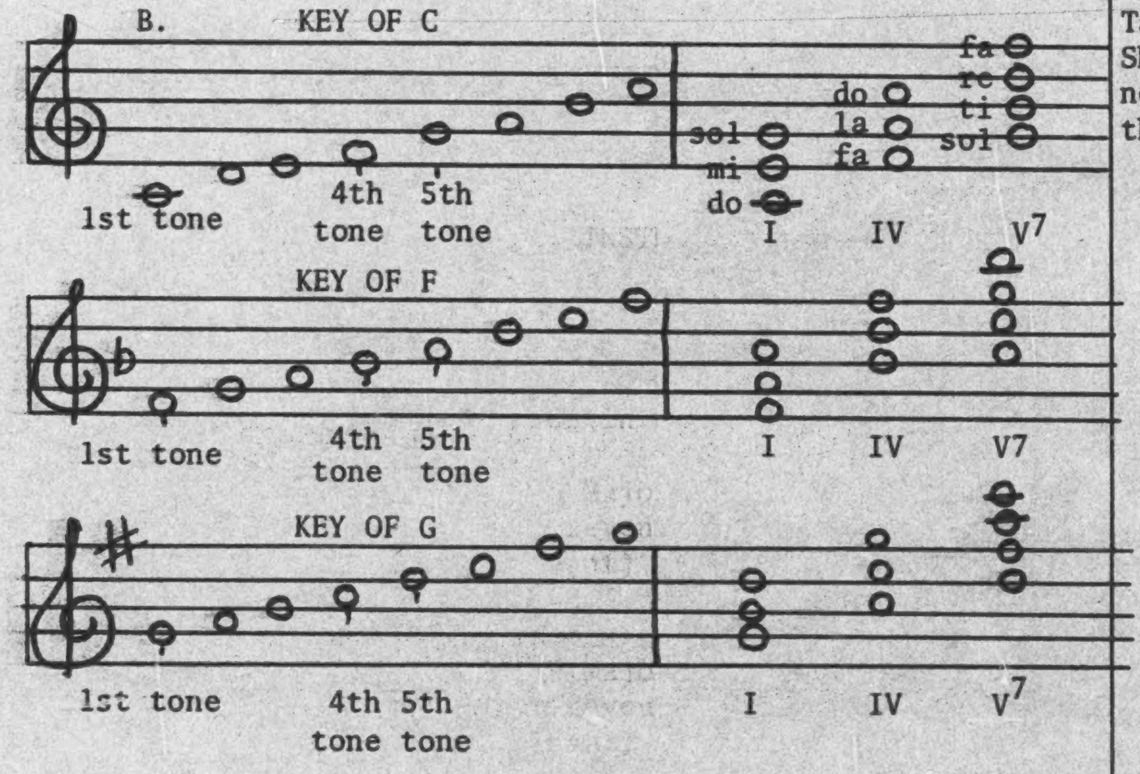
MATERIALS

A breakdown of the chords in each key is as follows:

Key of G
I chord (tonic) - G Major
V^7 chord (dominant-seventh) - D Seventh
IV chord (sub-dominant) - C Major

Key of F
I chord (tonic) - F Major
V^7 chord (dominant-seventh) - C Seventh
IV chord (sub-dominant) - B Flat Major

Key of C
I chord (tonic) - C Major
V^7 chord (dominant-seventh) - G Seventh
IV chord (sub-dominant) - F Major


B.
KEY OF C
1st tone
4th tone
5th tone
do
mi
sol
fa
la
do
sol
ti
re
fa
I
IV
V7
KEY OF F
1st tone
4th tone
5th tone
I
IV
V7
KEY OF G
1st tone
4th tone
5th tone
I
IV
V7

Tagboard staff, Sharps, flats, notes available in the building

On the autoharp each note of the chord is played in several octaves.

HRW, T.E., Index, p. 365

Instrumental Resource back of Curriculum Guide

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
IV. To develop self-expression and imagination through creative instrumental activities	A. Encourage every child to become involved in the creative process of making music. 1. To choose instruments to enhance the music for an a. introduction b. accompaniment c. coda d. descant 2. To improvise an introduction, accompaniment, coda or descant of their own.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	Building Instruments
1. Rhythm instruments should be available for children to select and to add an accompaniment, descant, introduction or coda to the song.	Orff Instruments, T.E., p. 18-42. Songs and examples of the uses of rhythm instruments for introductions, codas, descants and accompaniments.
2. Children will become selective in choosing an appropriate instrument to best interpret or add color to the song. a. Paper cups clapped together to represent a pony trotting. b. High notes on the melody bells can be used to represent a bird call. c. Melody bells, xylophone, etc. to play as an ostinato, a repeated phrase of the song.	
d. A pentatonic scale (do, re, mi, sol, la)set up on resonator bells or the Orff instrument will provide a harmonic accompaniment for a song built on the pentatonic scale. The child can play any note at will and will find it in harmony.	Resonator bells or Orff Instruments

CLASSROOM LISTENING PROGRAM

Behavioral Objectives

I. To develop good listening habits.

- The student will demonstrate good listening habits by:
  - a. being attentive during performances
  - b. being respectful of performers
  - c. being considerate of other members of the audience
  - d. showing appreciation through applause.

II. To distinguish the elements and structure of music through listening.

- On hearing the recordings of two songs, one in major and one in minor, the student will be able to identify the tonality of each.
- The student will be able to symbolize the form of a given selection by assigning letter names to repeated and contrasting themes or sections.
- The student will be able to identify by written or oral response the expressive qualities of listening selections.

III. To become acquainted with the music of various composers.

- The student will be able to recognize aurally one composition of each of the following composers:

  Bach
  Chopin
  Debussy
  Dvorak
  Foster
  Sousa
  Handel
  Copland

- The student will be able to enumerate specific contributions of the afore mentioned composers that makes their music important and remembered today.

IV. To develop self-expression and imagination through creative listening activities.

- The student will be able to respond to music with physical movements expressive of the tempo, meter, rhythm, melody, harmony and mood.
- The student will be able to respond orally to music in terms of the organization of the basic elements.

LISTENING ACTIVITIES

GOALS	ACTIVITIES
I. To develop good listening habits	A. The children should have one listening experience a week.
	B. Provide purposeful listening experiences 1. Establish an atmosphere conducive to good listening by preparing and motiviating students to be attentive, receptive and responsive. 2. Instill habits of courtesy and proper audience conduct a. Respect for performers b. Appreciation shown through applause
II. To distinguish the elements and structure of music through listening	A. Melody 1. Does the melody move in chord line or scale line melodic patterns? 2. On what tone does the melody start and finish? 3. Is the melody written in the major, minor or pentatonic scale?
	B. Form 1. Observe the patterns of repetition and contrast. 2. Do the patterns fit familiar forms? a. Rondo ABACADAC b. Theme and variation c. Canon
	C. Rhythm 1. Distinguish beat, accent 2. Rhythmic patterns a. Complex patterns based on 2-1, 3-1 relationship in various meters

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	Record series: HRW records Adventures in Music Listening Musical Sound Books RCA Listening Activities Vox "Music Masters" Series Individual records
B. Listen for something specific during each playing of a record; the rhythm, changes in tempo, dynamic contrasts, repeated phrases or sections, melody. 2. Refer to section on "Exploring Music Through Listening"	HRW Teachers Edition
B. Records and lessons from HRW TE Concerts for Orchestra, p 126 Mississippi Suite, p 134 Fugue in D Major, p 54 Canon for String Quartet, p 167	HRW TE
1. Let's Explore Rhythm	HRW TE, pp 8-9 HRW TE, pp 8-

LISTENING ACTIVITIES

GOALS	ACTIVITIES
II. To distinguish the elements and structure of music through listening - cont.	3. Syncopated patterns 4. Combination of rhythmic patterns 5. Overall effect of the music through a selection of or combination of the above.
	D. Harmony 1. Establish tonality 2. Identify I, V, IV chords (tonic, dominant and sub-dominant) 3. Identify major, minor or pentatonic scale 4. Identify dissonances used for special effect (producing tension, etc.) 5. Identify any interesting arrangement the composer uses to produce a certain effect.
	E. Expression 1. Aware of the way tempo, and dynamics are used. 2. Aware of the choice of instruments used to interpret or add color to the composition.
III. To become acquainted with the music of various composers	

LISTENING ACTIVITIES

HELPS FOR CLASSROOM TEACHER	MATERIALS
3. "Mary Ann" - or Calypso song "Yankee Doddle Boy"	HRW, TE, p. 189 " " p. 10
5. "Surprise Symphony" - sharp chord "On the Trail" - donkey clop "Dance Macabre" - xylophone for bones rattling "Carnival of Animals" - turtle plodding along to the slowed down "Can Can" dance.	
1. Listen for sudden changes in tempo, dynamics or meter. 2. Review tone qualities of the instruments used.	HRW, TE String Family, p 68 Brass Family, p 138 Woodwind Family, p 1 Percussion Family, p
See summaries of these composers in the Appreciation Resource Section. Obtain books about composers in the school library. Select excerpts by famous composers from "Specific Examples of Listening Activities and Their Sources" in the Instrumental Resource Section. These sources represent four basic series: R.C.A. Listening Activities Adventures in Music Listening Musical Sound Books Vox "Music Masters" Series Refer to lesson plans accompanying R.C.A. Listening Activities albums and Adventures in Music Listening. Refer to library books, Music for Young Listeners, accompanying Musical Sound Book records. No additional information is necessary in the Vox "Music Masters" series. The teacher should, however, have listened to the record in advance.	

LISTENING ACTIVITIES

GOALS	ACTIVITIES
III. To become acquainted with the music of various composers - cont.	A. Bach, Johann Sebastian
	B. Chopin, Frederic
	C. Debussy, Claude
	D. Dvorak, Antonin
	E. Foster, Stephen
	F. Sousa, John Philip

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
Bach	
1. IMC - K-5071 Filmstrip - Record -	
2. Suite #2 - Bodinerie	A.M. Grade 3, Vol. I
3. The Cats Fugue	MSB 78039 Blue
Pastorale in D Minor	
Scarlotti Minuet in G	
March in D	
4. Air	MSB 78040 Blue
Gavottes I and II	
Suite #3 in D Major	
5. Bourree	MSB 78041 Blue
Gigue "Suite #3 in D Major"	
How Shall I Fitly Meet Thee?	
6. Oh Dearest Jesus Holy Child	
Bach - His Story and His Music	Vox MM 3500
B. Chopin	
1. IMC - K-5069 Filmstrip and record	
2. Musical Sound Book (in building) Crimson Label	
3. RCA, Vol. 3	
4. Etude in G Flat Major	
5. Polonaise in A Major, Op. 40	MSB 78044 Blue
Prelude in D Flat #15	
6. Chopin - His Story and His Music	Vox MM 3520
C. Debussy	
1. IMC - K-5048 Childrens Corner Suite - Filmstrip and record	
2. Golliwogg's Cake Walk "Children's Corner"	R.C.A. Vol. 2
3. The Little Shepherd "Children's Corner"	R.C.A. Vol. 2
4. Clair de lune - Excerpt	R.C.A. Vol. 5
5. La Mer - Play of the Waves	A.M. Grade 6, Vol. 2
6. Doctor Gradus Ad Parnassum	MSB 78036 Crimson
Serenada For the Doll	
Jumbo's Lullaby - "Children's Corner"	
7. The Snow is Dancing	MSB 78037 Crimson
The Little Shepherd - "Children's Corner"	
Golliwogg's Cakewalk - "Children's Corner"	
D. Dvorak	
1. IMC - K-5010 New World Symphony	
2. Humoresque	R.C.A. Volume 1
3. Slavonic Dance #7	A.M. Grade 4, Vol. 2
E. Foster	
1. Songs of Stephen Foster sung by the Robert Shaw Chorale (in building)	
2. Foster and Sousa, His Story	Vox MM 3620
F. Sousa	
1. Stars and Stripes Forever Listening Lesson	HRW, TE, p. 14
2. Stars and Stripes Forever	A.M. Grade 4, Vol. 2
3. Foster and Sousa - His Story and His Music	Vox MM 3620
4. Semper Fedelis	A.M. Grade 3, Vol. 2

LISTENING ACTIVITIES

GOALS	ACTIVITIES
III. To become acquainted with the Music of Various composers - cont.	G. Handel, George Frideric
	H. Copland, Aaron
IV. To develop self-expression and Imagaination through Creative Listening Activities	A. Physical Response 1. marching, skipping, etc. 2. dance and creative movement 3. group interpretation 4. Pantomime the story of the music
	B. Oral or Written Response
	C. Pictorial Response

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
G. Handel	
1. IMC - K-5053 "Handel's Messiah"	
2. "Awake My Soul"	MSB Yellow label
3. Excerpts from Messiah	HRW, TE p 201
4. Concerto, No. 25	HRW, TE p 25
H. Copland	
1. Hoe Down Listening Lesson	HRW, TE p 157
2. IMC - K-5007 Billy the Kid	
3. IMC - K-5076 American Composers "Buckaroo Holiday" "Appalachian Spring"	
4. The Red Pony	A.M. Grade 3, Vol. 1
5. "Street in a Frontier Town"	A.M. Grade 6, Vol. 1
6. "Hoe Down"	A.M. Grade 5, Vol. 2
3. Divide class into groups. Assign a theme or new musical idea to each group and have them respond as music is played. 4. Add puppets and marionettes for interest.	
B. This may be a good idea for creative writing.	
C. Children should listen first then draw or paint figures, designs or colors to interpret the music.	

LISTENING ACTIVITIES

GOALS

ACTIVITIES

A LESSON PLAN FOR LISTENING

A. Listening to "Grand Canyon Suite" - Ferde Grofe

This is an appropriate suite to be listened to in fifth grade because it represents a part of our country. It could be done by listening to one or two movements in one lesson as it has five separate movements, "The Sunrise," "The Painted Desert," "On the Trail," "Sunset," and "Cloudburst."

Step 1 - Locate the Grand Canyon on the map, discuss its size, etc. Show pictures if available.

Step 2 - Discuss the first movement, "Sunrise." Listen for the muffled roll of the timpani (kettle drums) as the dawn breaks over the rim of the Canyon. This is followed by the woodwinds as the light catches the vivid colors of the Canyon. Music grows brighter as dawn increases. The flute announces the birds.

Step 3 - Discuss the second movement, "The Painted Desert." This melody opens and ends in mystery painting a picture of the desolate landscape, broken only by cacti and scub.

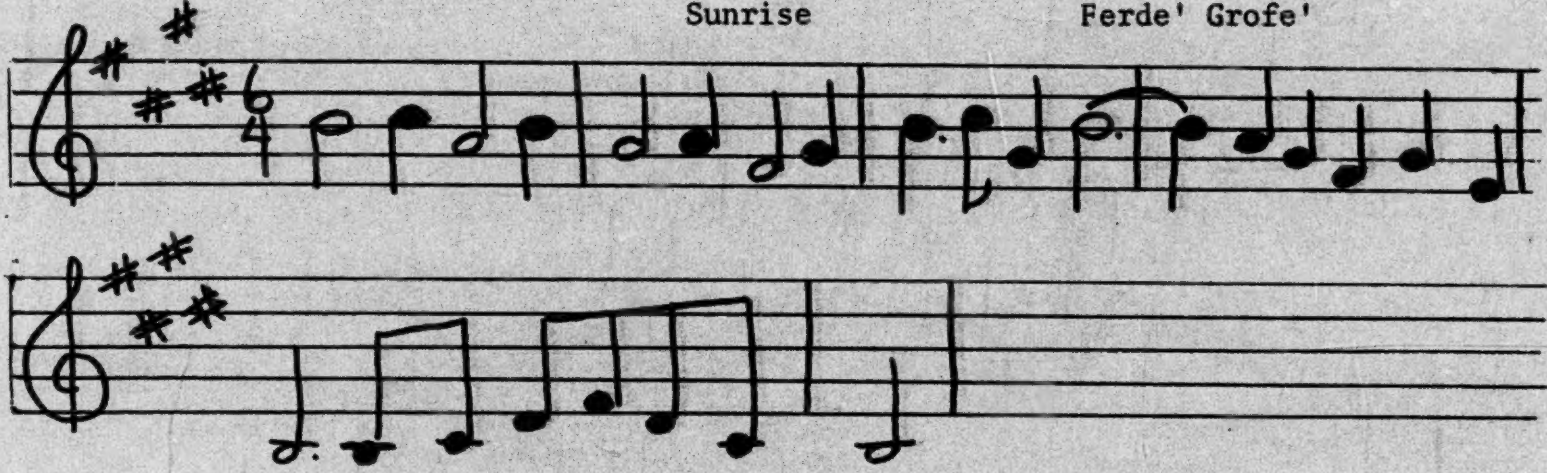
Step 4 - Discuss the third movement, "On the Trail." Picture yourself riding burros in the heart of the Grand Canyon. Listen for the burros announcement of departure with their "hee haws" and their hoof beats which form the rhythm for the time. You stop to view the canyon and then proceed passing a little waterfall (celesta). It is nightfall when you finally arrive at the inn. This is the most famous movement.

Step 5 - Discuss the fourth movement, "Sunset." Trombones announce the ending of the day. The whole orchestra plays a good night song. The celesta reminds us of a waterfall in the distance.

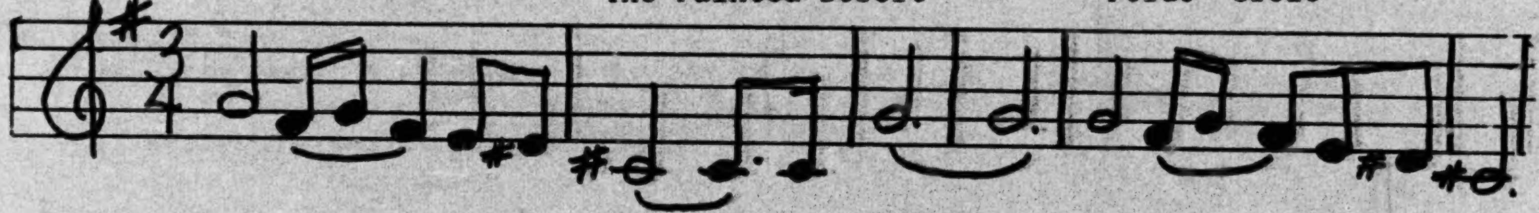
LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	"Grand Canyon Suite," Grofe

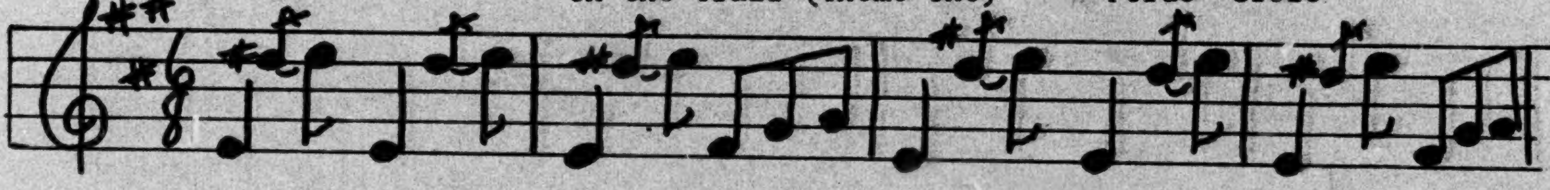
Sunrise Ferde' Grofe'



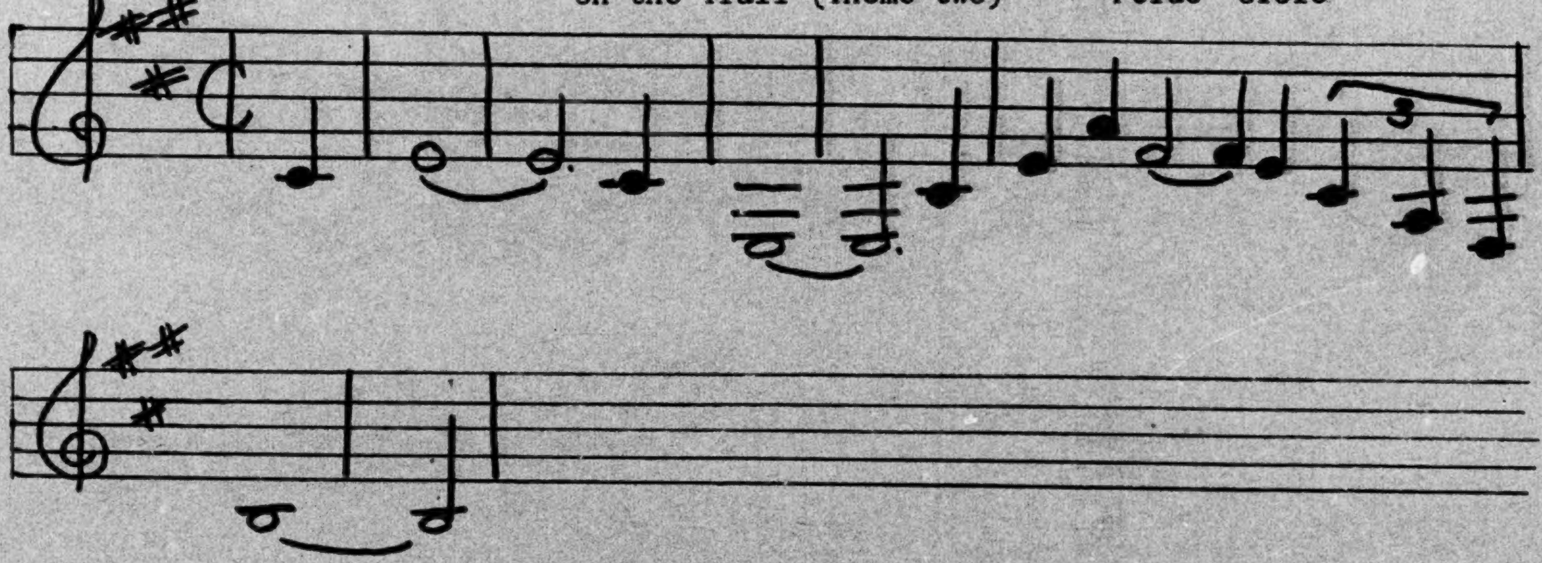
The Painted Desert Ferde' Grofe'



On the Trail (Theme one) Ferde' Grofe'



On the Trail (Theme two) Ferde' Grofe'



GOALS	ACTIVITIES
	Step 6 - Discuss the fifth movement, "Cloudburst." The theme of "On the Trail" is repeated. We hear thunder in the background. The rain falls in torrents. Quickly the storm disappears and the Canyon lies tranquil.

PREPARATION FOR THE YOUNG PEOPLE'S CONCERT

A. Listen to a selection played by a full symphony orchestra.
Example: "Peter and the Wolf" - Prokofiev

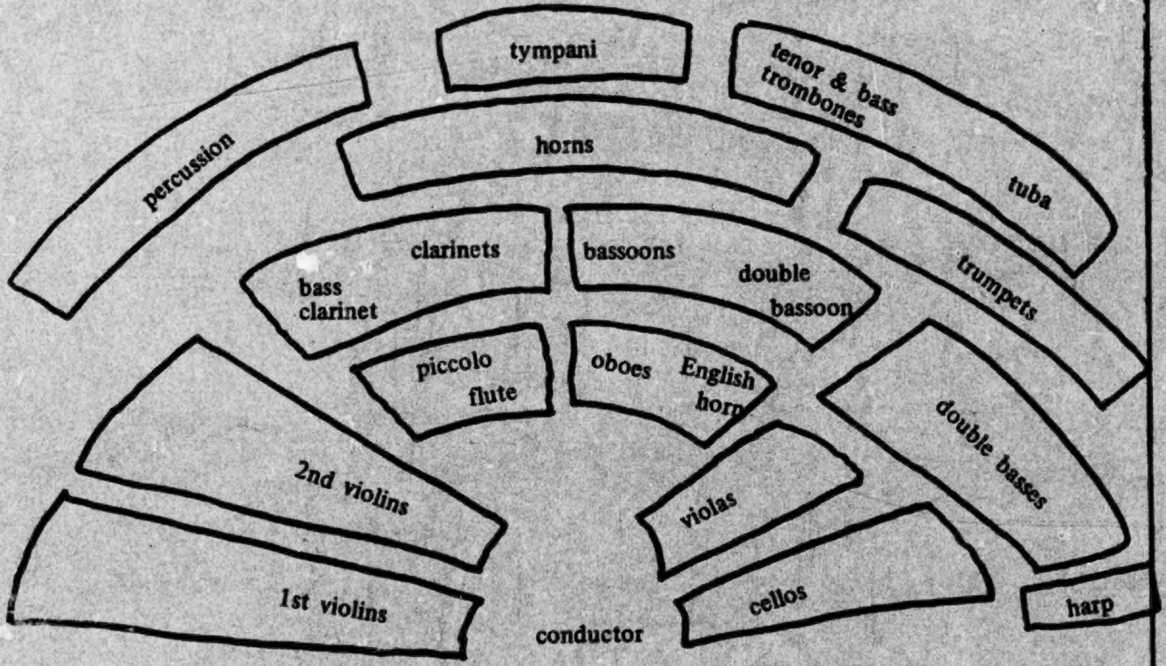
B. Make a chart showing the seating arrangement of a symphony orchestra.

C. Discuss the Minnesota Symphony Orchestra:
- When and where they perform
- How often they rehearse
- Prepare for concert by studying program notes on the works to be performed (see Music Consultant)
- Review instruments of the orchestra

LISTENING ACTIVITIES

HELPS FOR THE TEACHER

The sections of the orchestra


tympani
tenor & bass trombones
percussion
horns
tuba
clarinets
bassoons
double bassoon
bass clarinet
trumpets
piccolo
flute
oboes
English horn
double basses
2nd violins
violas
1st violins
cellos
harp
conductor

MATERIALS

Pictures in building and IMC

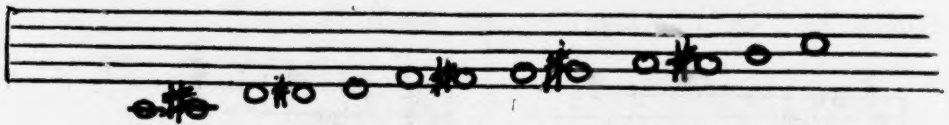
Books available in some school libraries:
"Tune Up," Huntington
"Musical Books for Young People"
"Shining Brass"
"The Woodwinds"
"The Heart of the Orchestra"

VOCAL RESOURCE

The Moveable "Do" System of Music Reading

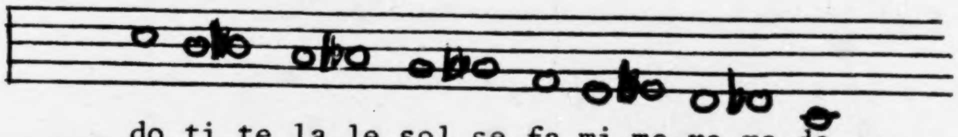
The system of note reading taught in the Bloomington Elementary Schools is the moveable "do" system and uses the syllables to describe the various tones. This system is based upon the chromatic scale of thirteen tones within the normal octave illustrated as follows:

One Octave Ascending



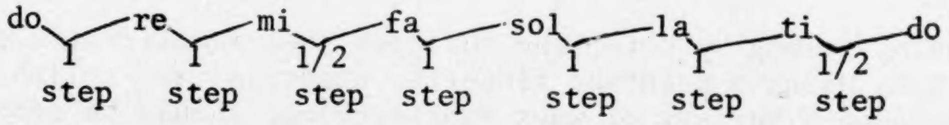
do di re ri mi fa fi sol si la li ti do

One Octave Descending

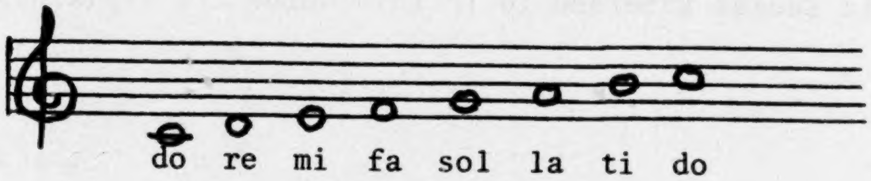


do ti te la le sol se fa mi me re ra do

The underlined syllables are those normally used to describe the eight tones used in the diatonic major scale. The steps between these tones are not all of equal size, some being whole steps, some half steps, as evidenced by the irregular pattern of notes underlined in the above illustration. However, a regular scale pattern is established as follows:



Due to this irregularity of steps, it is of great importance to determine the position of a given note in the scale before determining if the next note is one whole step or one-half step higher or lower. For example, in the illustration below, to sing from "fa" to the note below it "mi", one-half step is taken. On the other hand, to sing from "fa" to the next note higher "sol", one whole step would be taken. Therefore, it is important to establish the tonality relationship, or the scale, for a song when determining the first or beginning note.

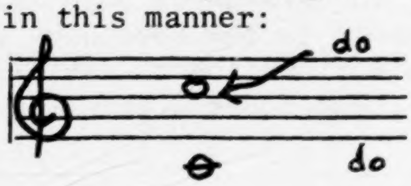


do re mi fa sol la ti do

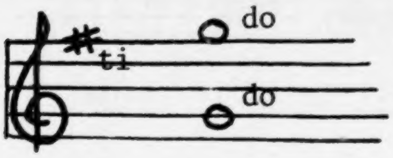
The ability to read music notation without direction, which is a basic objective in our music program, is facilitated through the use of this system in that the relationship between syllables is constant, regardless of the key in which the song is written.

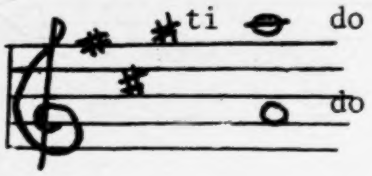
To help identify the scale for a particular song, it is necessary to recognize the three basic rules for finding "do" or the beginning note of the scale. These rules are most simply stated in this manner:

1. When there are no sharps or flats, the key is "C" and "do" is on the "C" line or space.

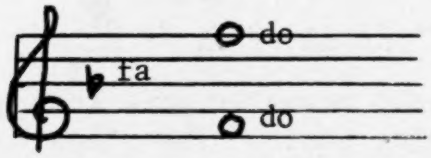


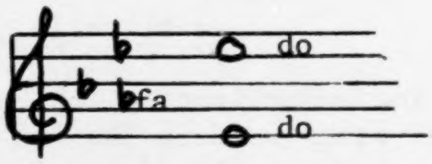
2. When there are sharps in the key signature, the right hand sharp is "ti". Count up or down to "do".





3. When there are flats in the key signature, the right hand flat is "fa". Count up or down to "do".





In utilizing the information, the teacher and children can find the proper scale and identify the whole and half steps as they exist before beginning to sing the song.

In reading a song by note, the children just identify the syllables, then sing them using a pointing finger to progress from syllable to syllable. This can be done a variety of ways and reference should be made to the recommendations for note reading in the Guide.

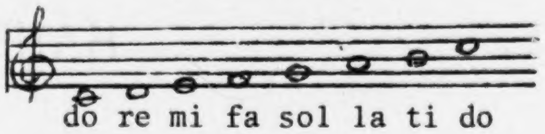
Altered tones, that is notes that are changed by accidentals (sharps, flats, or natural signs) not in the key signature, occur in the music. These changes are used to effect tonal effects that are desired by the composer. (Common examples of these are: fa = fi; ti = te.) These and all other altered tones can be seen in the chromatic scale. They are all the tones which are not found in the diatonic major scale.

The four basic scales referred to in this Guide are explained on the following page.

Major scale - Eight tones forming the following pattern:

do re mi fa sol la ti do
1 1 1/2 1 1 1 1/2

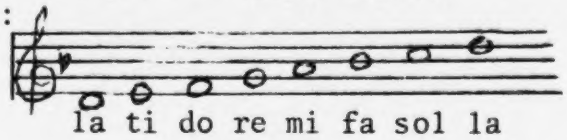
(Major Scale)



Natural minor scale- Eight tones forming - the following pattern:

la ti do re mi fa sol la
1 1/2 1 1 1/2 1 1

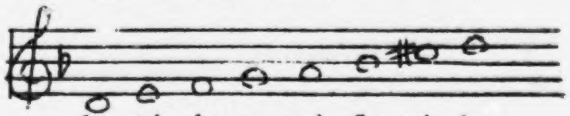
(Natural Minor Scale)



Harmonic minor scale - Eight tones forming the following pattern:

la ti do re mi fa *si la
1 1/2 1 1 1/2 1 1/2 1/2

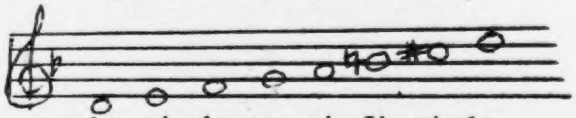
(Harmonic Minor Scale)



Melodic minor scale - Eight tones forming the following pattern:

la ti do re mi fi *si la
1 1/2 1 1 1 1 1/2

(Melodic Minor Scale)



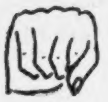
* "si" is sol raised one-half step.

A note of historical interest which may be pointed out is that Guido of Arezzo, a Benedictine monk, planned a method of teaching the reading of music, improved the system of writing notes and established a six-tone scale. He noticed a hymn that went up one degree with each of the first six lines, so he used the first syllables of the first word in each line to name the tones of the scale.

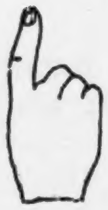
Ut queant laxis	Mira gestorum	Solve polluti
Resonare fibris	Famuli tuorum	Labii reatum Sancte Joannes

Ut was changed to do, ti was added and from this our scale was evolved.

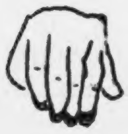
HAND SIGNALS



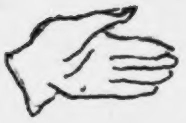
do - 8



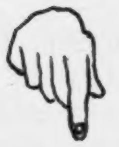
ti - 7



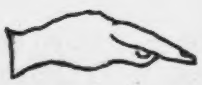
la - 6



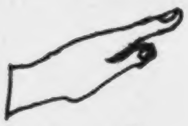
sol - 5



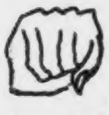
fa - 4



mi - 3



re - 2



do - 1

Songs from Exploring Music listed according to key.

These songs have been categorized by key in order to make choosing a song for note singing easier for the teacher.

Songs in the key of F

page	
6	Down in the Valley
18	Ifca's Castle
22	Himmel and Erde
42	My Wagon
43	Oleana
44	Simple Gifts
50	A-Roving
58	Erie Canal
74	Old Joe Clark
87	Good Morning Blues (♭me ♮mi)
90	Sweet Potatoes
94	Jeanie with the Light Brown Hair
104	The Little Old Sad Shanty
113	No Wood-Fire and No-Coal Flame
124	Es Tönen die Lieder
142	Dogie Song
145	The Railroad Cars Are Coming
147	Pretty Peña
152	Deep in the Heart of Texas
158	Come, Come Ye Saints
161	Old Farmer John
175	Let a Smile Be Your Umbrella
179	Praise O Praise
189	Mary Ann
190	Finnish Shepherd Song
205	In the Bleak Mid-Winter

Songs in D Minor

23	Shalom, Chaverim
27	Come to the Land
53	Riddles
70	Farewell, My Own True Love
162	The Shanty - Man's Life
196	O Hanukah

Songs in key of G

10	Yankee Doodle Boy
22	Il était un avocat
29	Skye Boat Song
31	Hey, Ho! Anybody Home
34	Columbia the Gem of the Ocean
39	Old Hundredth
47	Boston Come-All-Ye
52	The Derby Ram

Songs in key of G - cont'd.

82	Swing Low Sweet Chariot
88	Lonesome Valley (Pentatonic Scale)
100	The Bugle Song
108	The Farmer is the Man
109	Red River Valley
122	Valleys Green, You are My Joy
165	Aboline
168	Na lei o Hawaii (?)
178	Sing Your Way Home
180	For All the Love
193	Now Thank We All Our God
195	Good Bless America

Songs in E Minor

48	The Coasts of High Barbary
112	Bound for the Promised Land
116	The Praties They Grow Small

Songs in keys of E♭ or E

13	Give Me Your Tired, Your Poor
45	In Joyful Hymns of Praise
57	Shenandoah
66	Coorie Doon
71	Sourwood Mountain
84	Somebody's Knocking at Your Door
86	Two Wings
114	Hans Skal Leve
154	Jingle, Jangle, Jingle
164	Alaska's Flag
181	Rock of Ages
186	Leron, Leron
197	Here We Come A Wassailing
206	Watt's Nativity Carol

Songs in key of C

38	Who is the Man?

Songs in key of A, A♭, B♭, D, and D♭

5	The Rattle Sna-wa-wake
106	Schuckin of the Corn (D)
125	Song of the Raftmen (D)
130	Over the Meadow (B♭)
182	The Stars Spangled Banner (B♭)

Songs in key of A, A♭, B♭, D, and D♭ - cont'd.

188	How Chun Koh (D♭)
198	March of the Kings (A♭)
200	Joy to the World (D)
208	Duermete, Niño Lindo

Songs in F Minor

63	Song of the Sea
172	Spring Song
198	March of the Kings
202	How Far is Bethlehem

Songs in C Minor

98	Sad Song
117	Charlie is My Darlin'

Songs in the Pentatonic Scale

71	Sourwood Mountain
82	Swing Low Sweet Chariot
88	Lonesome Valley
140	The Sunrise Call
150	The Colorado Trail
188	How Chun Koh

Songs from Follett text listed according to key.

Songs in key of F

page	
23	Follow On
25	Lovely Evening
147	Let Now the Harp
120	The Wakeful Brook
71	Trampin' (#fa = "fi")
27	Clementine
60	De Glendy Burk
44	Sourwood Mountain
128	My Wagon
58	Cotton-Eyed Joe
114	Will You Dance?
140	The Three Pirates ($\frac{6}{8}$)
151	Git Along Little Dogies ($\frac{6}{8}$)
90	Bluebonnets of Texas ($\frac{6}{8}$)
39	Little Turtle Dove
102	Roll on, Columbia (#fa = "fi"; ♭ti - "te")
11	God of Our Fathers (#fa = "fi"; ♭ti - "te")
190	Good Christian Men, Rejoice
64	This Loveliness

Songs in D Minor

17	Canoe Song
76	Down the Stream
16	Two Thousand Miles to Go
170	Land of the Silver Birch (♭ti - "te")
130	Happy are They ($\frac{6}{8}$)

Songs in key of G

49	Soldier, Soldier
50	Springfield Mountain
45	Down in the Valley
22	Frog Music
165	Reveille
57	On a Long Summer Day
98	Captain Jinks
176	Alouette
171	Lukey's Boat
150	Doney Gal
51	Cornstalk Fiddle
68	Just Whistle A Bit
129	The Four Weavers ($\frac{6}{8}$)
142	The Boston Come-All-Ye
37	Whippoorwill

Songs in key of G - cont'd.

111	What Does Echo Say
156	Jolly Wee Miner (#fa = "fi")
26	Dinah (#fa = "fi")
42	Frog Went A-Courtin' (♭ti = "te")

Song in E Minor

143	Birds' Courtin' Song

Songs in keys of E♭ or E

14	Awake, You Lazy Sleepers
107	Lotte Walked
72	Rise Up, Shepherd, and Foller!
132	St. Patrick's Shore ($\frac{6}{8}$)
131	Rock of Ages
158	Away for Rio
84	Let's Keep American Beautiful (♭ti = "te")
178	The Swing ($\frac{6}{8}$) (#fa = "fi")

Songs in key of C

41	The Deaf Woman's Courtship
118	In the King's Garden
119	The Herdsman
85	The Oregon Grape ($\frac{6}{8}$)
110	Come, Let Us Be Joyful ($\frac{6}{8}$)
29	There Was a Young Lady from Niger ($\frac{3}{8}$)
28	There Was An Old Lady of Steen ($\frac{6}{8}$) (#fa = "fi")
162	Eternal Father (#fa = "fi")
106	Ode to America (#fa = "fi")
95	Goin' to Boston (♭ti - "te")

Songs in keys of A♭, B♭ and D

40	A^b	I Wonder When I Shall Be Married ($\frac{6}{8}$) (#fa = "fi")
108		Snug 'Neath the Fir Trees (#fa = "fi")
32	B^b	The Spanish Guitar ($\frac{3}{8}$)
182	D	Calling Me Back Home

Song in C Minor

25	Rise Up, O Flame

Song in A Minor

80	Sunset Song

INSTRUMENTAL RESOURCE

Songs for Autoharp (Keys of C, F and G)

One-Chord Songs:

Choral Grade

F F F F
For health and strength and daily food
F F F F
We give Thee thanks, O Lord.

ARE YOU SLEEPING?

F F F F
Are you sleeping, Are you sleeping?
F F F F
Brother John, Brother John?
F F F F
Morning bells are ringing, Morning bells are ringing.
F F F F
Ding ding dong, ding ding dong.

LITTLE TOM TINKER

C C C C
Little Tom Tinker got burned with a clinker
C C C C
And he began to cry,
C C C C
"Oh, Mamma! Oh, Mamma!
C C C C
What a poor fellow am I."

Two-Chord Songs:

MARY HAD A LITTLE LAMB

F F F F C_7 C_7 F F
Mary had a little lamb, little lamb, little lamb.
F F F F C_7 C_7 F
Mary had a little lamb, its fleece was white as snow.

MULBERRY BUSH

G G G B D_7 D_7
Here we go round the mulberry bush, the mulberry bush,
D_7 D_7
the mulberry bush
G G G G D_7 D_7 G G
Here we go round the mulberry bush so early in the morning.

TEN LITTLE INDIANS

G   G   G   G
One little, two little, three little Indians
D7   D7   D7   D7
Four little, five little, six little Indians
G   G   G   G
Seven little, eight little, nine little Indians
D7   D7   G
Ten little Indian boys!

SUSIE LITTLE SUSIE

F   F   C7   F
Susie, little Susie, now what is the news?
Susie, little Susie, some pennies I pray.

    F   F   C7   F
The geese are going barefoot because they've no shoes.
To buy a little supper of sugar and whey.

     C7   F   C   F
The cobbler has leather, but no last has he,
I'll sell my nice bed, and go sleep on the straw.

F   F   C7   F
So he cannot make them the shoes, don't you see?
Feathers will not tickle and mice will not gnaw.

ROW YOUR BOAT

C   C   C   C   C   C   C   C
Row, row, row your boat, gently down the stream,
C   C   C   C   G7   G7   C   C
Merrily, merrily, merrily, merrily, life is but a dream.

MISTER FINNEGAN (Tune: Ten Little Indians)

        G   G   G   G
There was an old man named Mister Finnegan
There was an old man named Mister Finnegan.

D7   D7   D7   D7
He grew whiskers on his chinnegan
He grew fat and then grew thin again.

G   G   G   G
Along came the wind and blew them in again
Then he died so we have to begin again.

D7   D7   G   G
Poor old Mister Finnegan!
Poor old Mister Finnegan!

DOWN BY THE STATION

F F C_7 F
Down by the station so early in the morning
F F C_7 F
See the little pufferbillies all in a row
F F C_7 F
See the stationmaster turn a little handle,
F F C_7 F
Puff! puff! toot! toot! Off we go!

ITSY - BITSY SPIDER

F F C_7 F
Itsy - bitsy spider went up the waterspout,
F F C_7 F
Down came the rain and washed the spider out,
F F C_7 F
Out came the sun and dried up all the rain,
F F C_7 F
And the itsy - bitsy spider went up the spout again.

THIS OLD MAN

F F F F
This old man, he played one,
F F C_7 C_7
He played nick-nack on my drum.
F F F F
Nick-nack, paddy wack, give a dog a bone,
C_7 C_7 C_7 F
This old man came rolling home.

WHERE HAS MY LITTLE DOG GONE?

F F C_7 C_7
Oh where, oh, where has my little dog gone?
C_7 C_7 F F
Oh, where, oh, where can he be?
F F C_7 C_7
With his tail cut short and his ears cut long,
C_7 C_7 F F
Oh where, oh, where can he be?

THE PAWPAW PATCH

F F F F
Where oh where is dear little Mary?
C_7 C_7 C_7 C_7
Where oh where is dear little Mary?
F F F F
Where oh where is dear little Mary?
C_7 C_7 F F
Way down yonder in the pawpaw patch.

GO TELL AUNT RHODIE

G   G
Go tell Aunt Rhodie
D_7 G
Go tell Aunt Rhodie
G   G
Go tell Aunt Rhodie
D_7 G
The old gray goose is dead.

Three-Chord Songs:

TWINKLE, TWINKLE LITTLE STAR

F   F   B flat F C_7 F C_7 F
Twinkle, twinkle little star, How I wonder what you are!
F C_7 F C_7 F C_7 F C_7
Up above the world so high, Like a diamond in the sky,
F   F   B flat F C_7 F C_7 F
Twinkle, twinkle little star, How I wonder what you are!

YANKEE DOODLE

G   G   G D_7 G   G   G D_7
Yankee Doodle went to town, a-riding on a pony!
  G   G   C   C D_7 D_7 G   G
He stuck a feather in his cap, and called it macaroni.
C   C   C   C G   G   G   G
Yankee Doodle keep it up, Yankee Doodle dandy,
C   C   C   C   G D_7 G   G
Mind the music and the step and with the girls be handy!

MY BONNIE

C   F   C C   C   C G_7 G_7
My Bonnie lies over the ocean; My Bonnie lies over the sea;
C   F   C C   F G_7 C C
My Bonnie lies over the ocean; Oh, bring back my Bonnie to me.
C   C   F   F G_7 G_7 C   C
Bring back, bring back, oh bring back my Bonnie to me, to me
  C   C   F   F G_7 G_7 C C
Bring back, bring back, oh bring back my Bonnie to me!

GLORY, GLORY, HALLELUJAH

C   C   C C
Glory, glory, hallelujah!
F   F   C C
Glory, glory, hallelujah!
C   C   C C
Glory, glory, hallelujah!
    F G_7 C C
His truth is marching on.

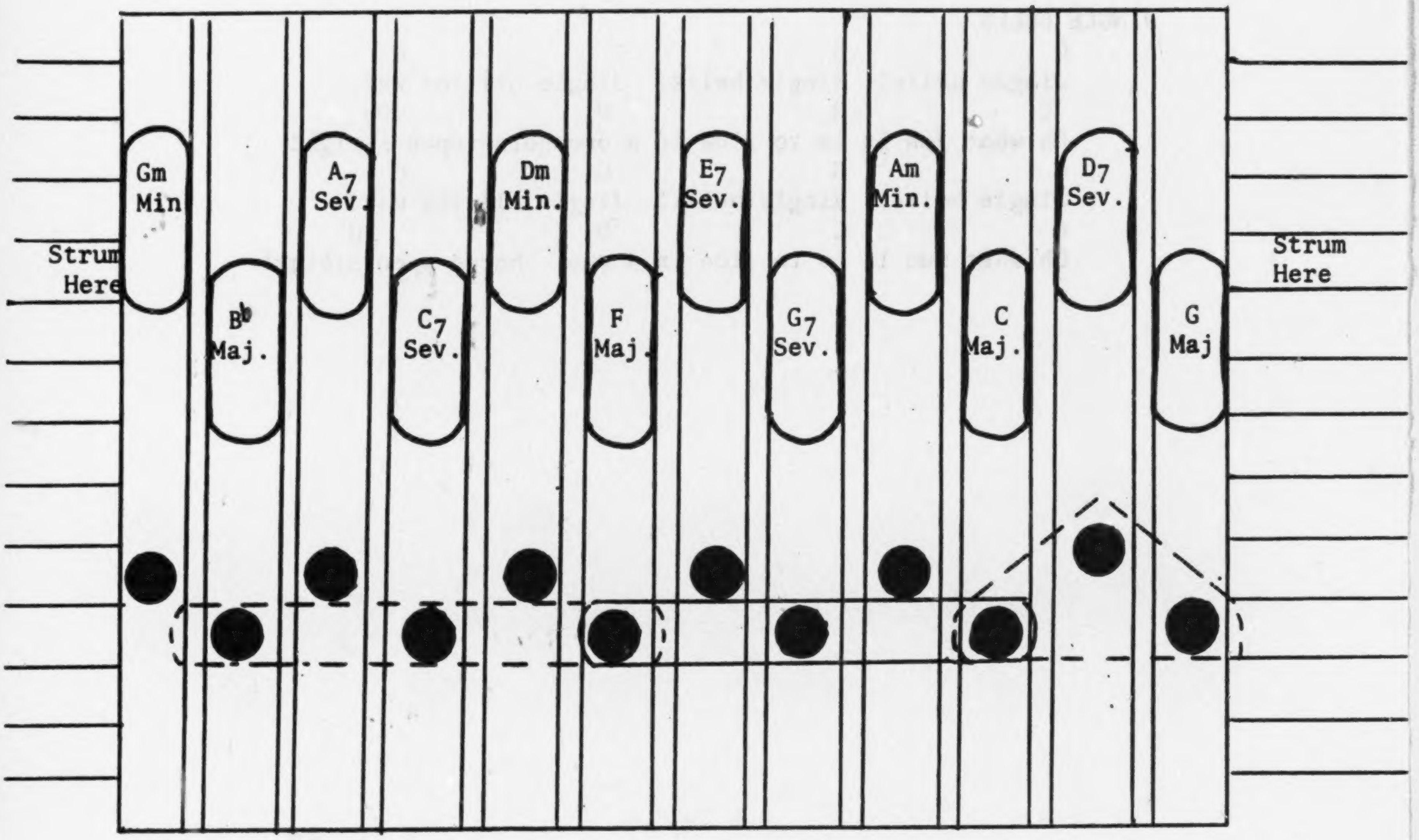
AWAY IN A MANGER

G G C G
Away in a manger, no crib for a bed,
D$_7$ D$_7$ G G
The little Lord Jesus laid down his sweet head;
G G C G
The stars in the sky looked down where he lay,
D$_7$ G D$_7$ G
The little Lord Jesus asleep on the hay.

JINGLE BELLS

G G G G
Jingle bells! Jingle bells! Jingle all the way!
C G D$_7$ D$_7$
Oh what fun it is to ride in a one-horse/open sleigh!
G G G G
Jingle bells! Jingle bells! Jingle all the way!
C G D$_7$ G
Oh what fun it is to ride in a one- horse open sleigh!

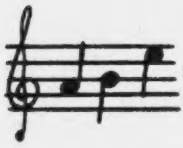
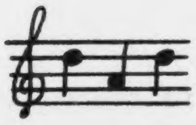
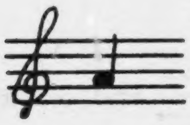
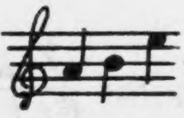
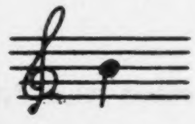
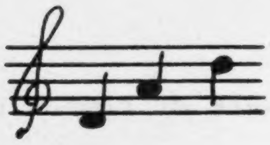
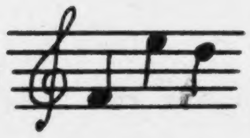
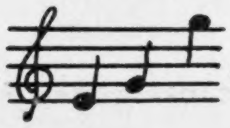
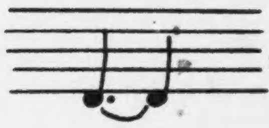
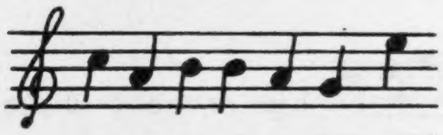
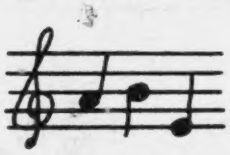
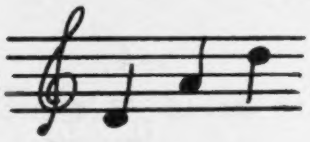
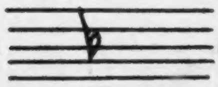
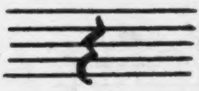
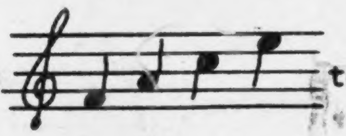
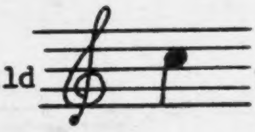
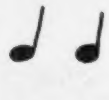
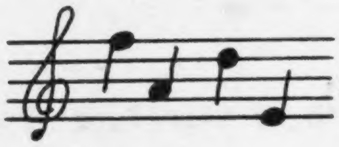
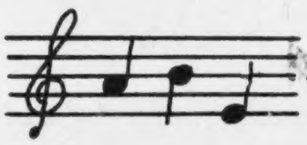
Sample of Autoharp Chart

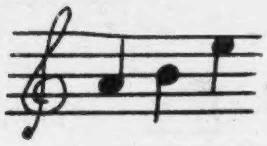
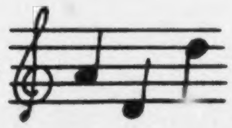
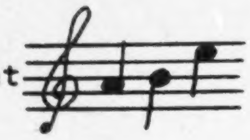
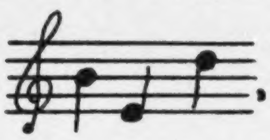
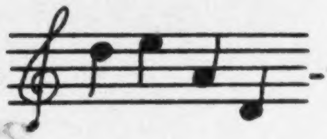

Strum Here
Gm Min
B♭ Maj.
A7 Sev.
C7 Sev.
Dm Min.
F Maj.
E7 Sev.
G7 Sev.
Am Min.
C Maj.
D7 Sev.
G Maj
Strum Here

Two and Three-Chord Songs for Autoharp
from the Follett text in the keys of C, F and G

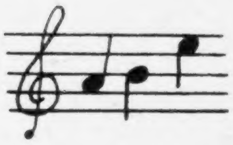
Page	Key	Title
22	G	Frog Music
29	C	There Was A Young Lady From Niger
35	F	Good night, Ladies
41	C	The Deaf Woman's Courtship
45	G	Down in the Valley
50	G	Springfield Mountain
57	G	On a Long Summer Day
63	G	Cindy
98	G	Captain Jinks
110	C	Come, Let Us Be Joyful
111	G	What Does Echo Say?
115	C	Cuckoo Fallera
118	C	In the King's Garden
128	F	My Wagon
139	G	Crystal Day
150	G	Doney Gal
161	C	The Marines' Hymn
169	G	Kohala's Breezes
168	F	At the Gate of Heaven
171	G	Alouette

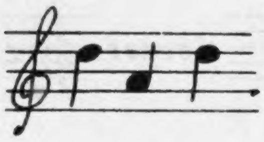
A MUSICAL TALE

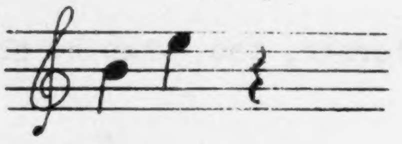
's  was  farmer.  wanted to  a farmer, too, when he grew up. He liked to help his  with the chores. He  the chickens, gathered s, and helped  up the horses. He also helped load s into the truck. When  wasn't helping his , he liked to lie  on his back and  under the cherry tree. With his  toward the sky, he could  the robins eating their fill of ripe cherries. He could hear their sweet  of thanks when they had finished. When the sun began to  in the west,  would hurry into the house for dinner.

One evening after dinner,  and his mother made fudge. His mother let him  the sugar and milk and beat the batter till it was done. Then they sat and ate the fudge. When the clock struck eight  was glad to go to , for he was -tired.

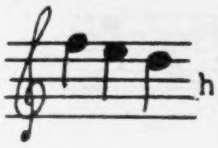
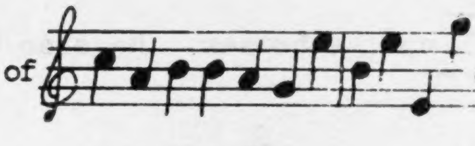
ABE LINCOLN

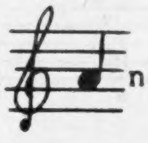
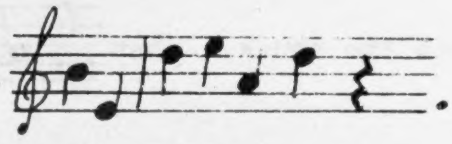
 Lincoln was an honest lad, who toiled from morn till night

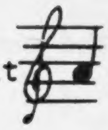
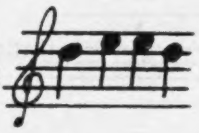
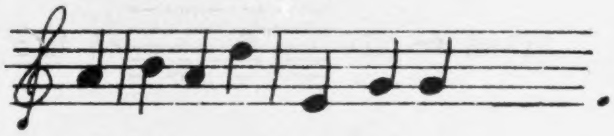
He worked the farm to help his  and always did things right

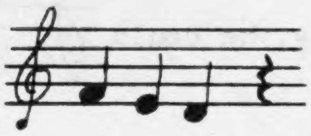
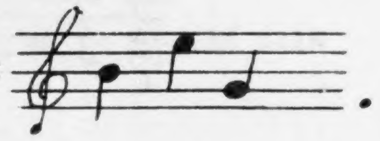
His parents were of common clay, as plain as plain could 

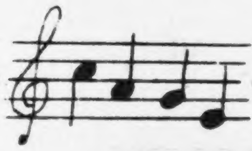
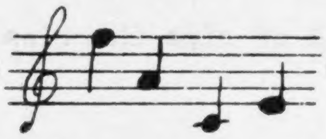
They watched him closely day by day, but let his thoughts run free

They  him on most wholesome fare, of  and bread

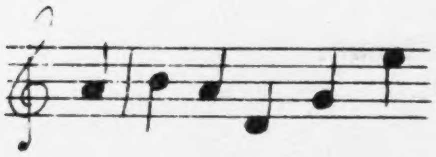
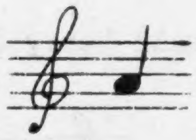
And helped him build  noble name, that never will .

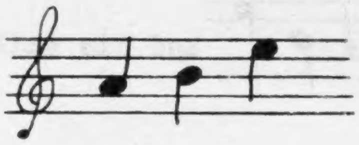
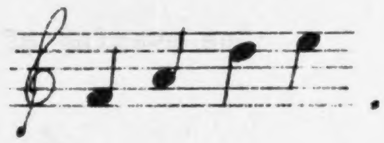
He always thought it  good  to shatter .

An honest plea to him was . In vain it did not .

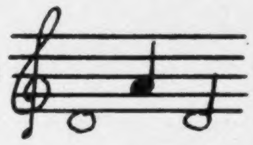
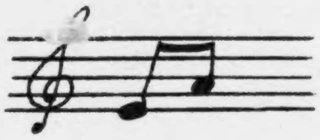
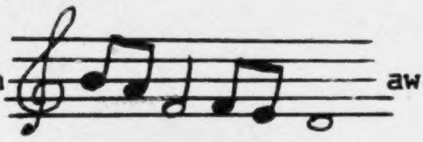
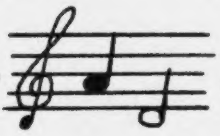
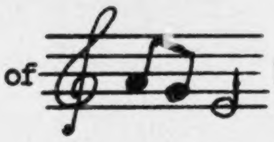
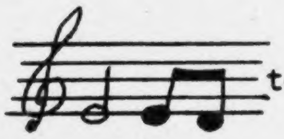
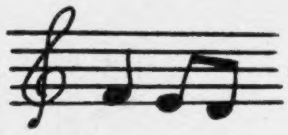
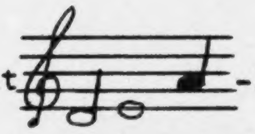
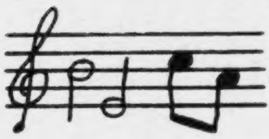
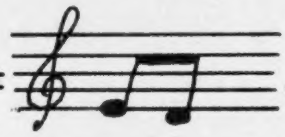
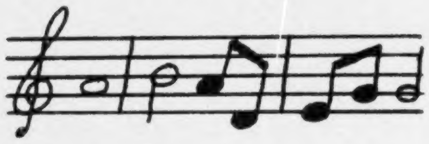
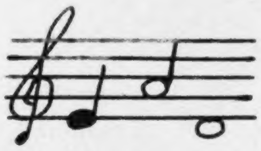
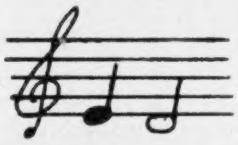
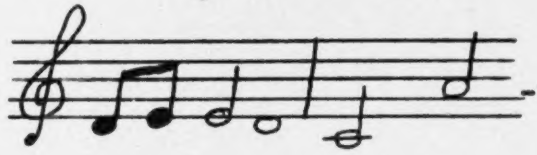
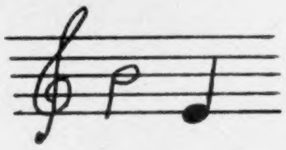
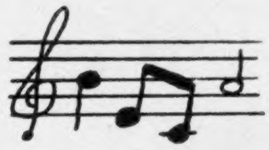
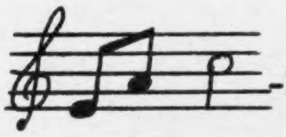
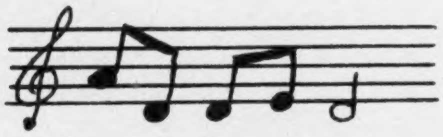
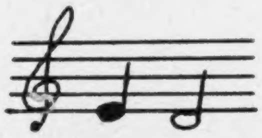
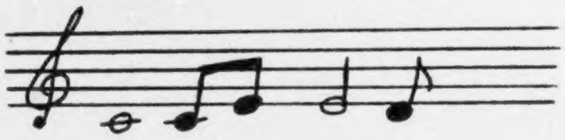
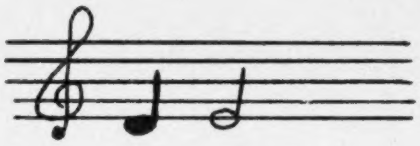
No  or chain could fetter him, or from his  erase.

The warmth of twinkling eye, and grin that held thru darkest days

 of honor his ideal,  noble heart to aid,

Is why the name of honest  will never, never .

FRANZ JOSEPH HAYDN 1732 - 1809

At home, Haydn's  played the harp by  -r, his mother sang, and young Joseph  away on the drum. When still a l-  , only six years of  his parents agr-  to let Joseph leave home to study music. He wasn't always  enough, but he learned a great  -l. Soon he  -me a choir boy. Joseph thought that  , (another choir boy) was  So he went ah-  and shipped the ends off  's wig. This  -used young Haydn to  expelled. Later the great musician Porpora,  -me interested in Haydn and offered to t-  -h him. This  a lot to Haydn's knowledge and l-  him to su  in  -veloping the symphony.

LISTENING RESOURCE

Composers

*Johann Sebastian Bach (yō'han sa ba'ti an' bach)
Born: Eisenach, Germany, March 21, 1685
Died: Leipzig, Germany, July 28, 1750

Johann Sebastian Bach was born in a family of musicians. Seven generations of Bachs were professional musicians and two of his own sons, Karl Philipp Emanuel Bach and Johann Christian Bach were considered to be far greater musicians than their father.

He was a very poorly educated man. His handwriting was almost illegible, he read very little except religious books and his speech was ungrammatical. But one hundred years after his death the world began to realize his greatness as a musician.

In 1850, the Bach Gesellschaft was formed for the purpose of gathering and publishing all his work. It took fifty years to complete this task, While Bach lived and composed all this music, he also served as an organist, conductor, musical director of church services and even a teacher of a class of boys.

His father and mother died when he was only ten years old and he was taken into the home of his older brother, Johann Cristoph. He soon learned all his brother could teach him about the clavier, a small keyboard instrument which was the forerunner of the piano as we know it.

When he was eighteen years old, he became organist at a new church at Arnstadt. From there, he went to Muhlhausen and later returned to Weimar as court organist and chamber musician for the Duke. By this time, he was famous as an organist and composer in Germany and he was called to the court of King Ferdinand Augustus to compete in a harpsichord contest. The other player who heard him warming up his fingers before the contest refused to play. The last twenty-seven years of his life were spent as the cantor of the St. Thomasschule in Leipzig.

His first wife died in 1720 and a year later he married again. He was the father of twenty children, seven by his first wife and thirteen by his second, but many of these children died as infants and in early childhood.

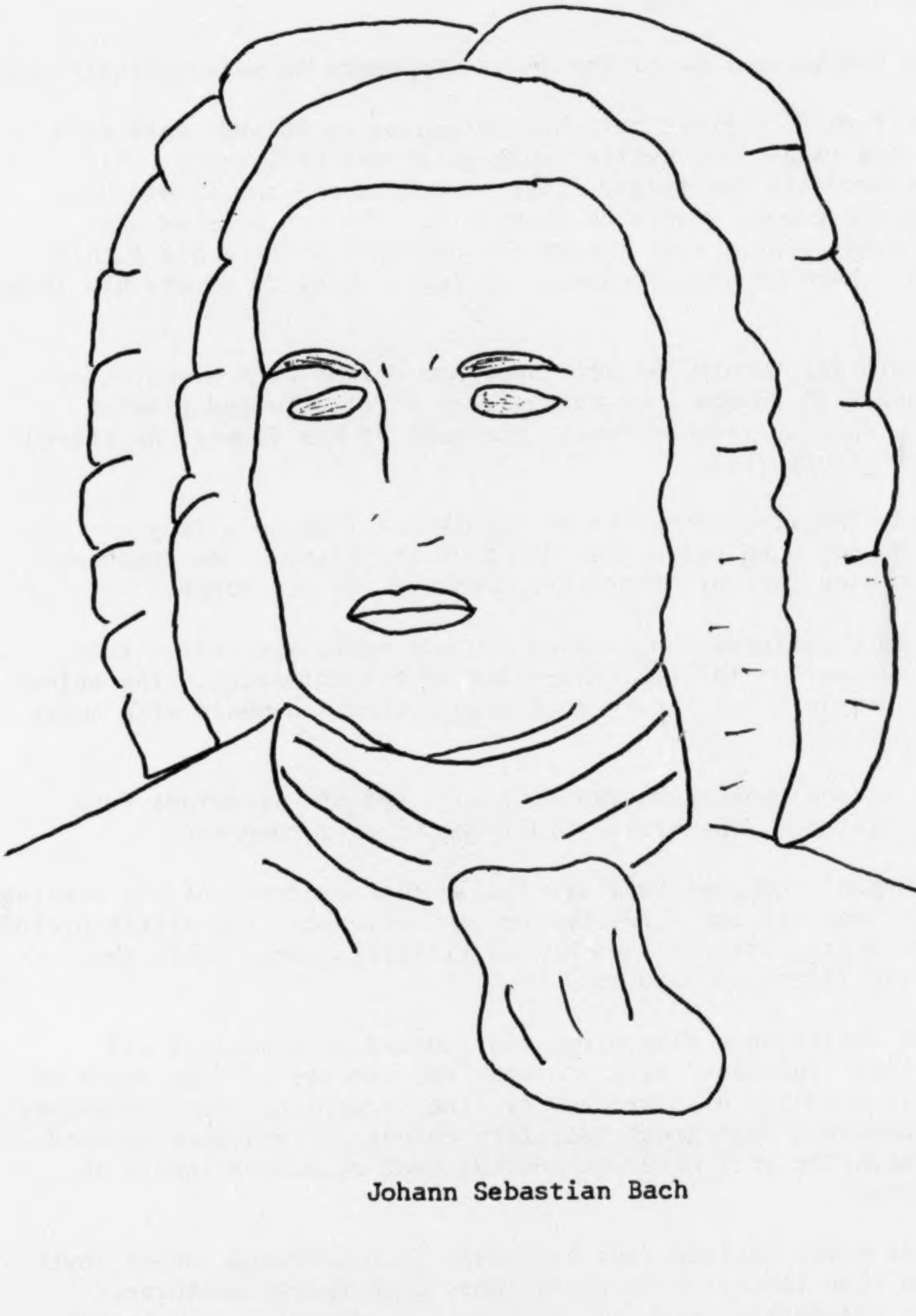
He was a deeply religious man and his life revolved around the church and his music. It is easy to see why most of his music has religious themes. "The Passion According to St. John," "The Passion According to St. Matthew," the "Mass in B Minor" are considered to be among the greatest epical musical works ever written.

He was also the first composer to write concertos for the piano, or strictly speaking, the clavier and harpsichord.

The piano, as we know it, was unknown. However, one of the reasons he is called the "father of our modern music" is because he began the system of accurate keyboard tuning which we use today. Today we take our piano scales for granted but Johann Sebastian Bach was the man who made it possible to express music on the keyboard as we are able to do it.

Listening Suggestions for Bach:

1.	Suite #2 - Bodinerie	A.M. Grade 3, Volume 1
2.	The Cats Fugue Pastorale in D Minor Scarlotti Minuet in G March in D	MSB 78039 Blue
3.	Air Gavottes I and III Suite #3 in D Major	MSB 78040 Blue
4.	Bourree Gigue "Suite #3 in D Major" How Shall I Fitly Meet Thee? Oh Dearest Jesus Holy Child	MSB 78041 Blue
5.	Suite #3 - Gigue	A.M. Grade 1
6.	Suite #3 - Air	HRW Record 7
7.	Bach - His Story and His Music	Vox MM 3500



Johann Sebastian Bach

*Frederic Chopin (shō'pan)
Born: Aelazowa Wola, Poland
Died: Paris, October 17, 1849

Frederic Chopin was one of the first composers of nationalistic music.

Chopin's father, a Frenchman, had emigrated to Poland, married a Polish wife, and taught his native language at the University. His mother taught Frederic the tragic story of Poland and how it had been divided among the greedy countries around it. The son studied composition and other subjects at the Warsaw University where his father taught French. When he was seventeen, he left school to devote his life to music.

When Chopin was twenty, he left home and Poland with a goblet of Polish soil never to return. He was already a full-fledged pianist and composer. When he reached Paris, the home of his father, he stayed there the rest of his life.

Chopin was the first composer to devote his life to a sing instrument. He has been called the "poet of the Piano." He composed practically nothing for any other instrument or for the voice.

The rhythmic patterns Chopin used for his music were often such traditional ones as the mazurka, the waltz or the polonaise. The melody was always in simple A-B-A tenary song from. It was a music with sweet and sad tone pictures.

With his second published composition, a set of variations from Mozart's "Don Giovanni," he became widely known as a composer.

All of Chopin's compositions are little tone pictures of his feelings. Some are taken from his own life--the dreamy nocturnes, the little preludes and the D flat waltz, written when he was visiting George Sand, the novelist, on the Island of Majorca.

His great sonata in B flat minor was founded on a poem of old Poland. His four "Ballades" tell in tones the stories of four works by Poland's greatest poet. His "Etudes" or studies were not mere exercises but musical sketches. His great "Military Polonaise" contains majesty and grandeur with the roll of drums and the beat of horses' hoofs in the accompaniment.

His finest works include four ballades, four scherzos, about forty mazurkas, more than twenty-five etudes, more than twenty nocturnes, about eighteen polonaises, eighteen waltzes, a barcarolle, a berceuse, a bolero, a fantasie, a fantasia impromptu, three impromptus, a tarantelle and a rondo.

Listening Suggestions for Chopin:

1. Etude in G Flat Major	
2. Polonaise in A Major, Op. 40 Prelude in D Flat #15	MSB 78044 Blue
3. Chopin - His Story and His Music	Vox MM 3520

*Aaron Copland (ar'en kōp'lend)
Born: Brooklyn, New York, November 14, 1900

Aaron Copland is one of America's favorite contemporary composers. He was born in Brooklyn, New York. His parents were born in Lithuania. The original family name was "Kaplan," but when Aaron Copland's father immigrated from Lithuania to England, he pronounced his name so that the officials spelled it "Copland" and it has been spelled that way ever since.

Copland studied piano as a boy. After he graduated from high school, he continued to study piano and had harmony and composition lessons from Rubin Goldmark. Goldmark was also George Gershwin's teacher. After four years of study and composing, Copland went to France to study with the great teacher, Nadia Boulanger of Fontainebleau. Continuing his composing after he returned home, he was the first composer to recieve the Guggenheim Fellowship. His "Dance Symphony" won him a five thousand dollar prize. Hollywood paid him to write the music for such well known films as "Our Town," "Of Mice and Men," and "The Red Pony."

In 1910, Copland composed the music for the ballet, "Rodeo." The famous Agnes de Mille created the dances to go with the music. The work was first performed by the American Ballet in this country. Later it was taken on the Ballet's European tour and enthusiastically acclaimed as a great American ballet. This music for the ballet is so composed that even though you have not seen it danced you can imagine just what is happening.

Listening Suggestions for Copland:

1. Billy the Kid Ballet Suite - Street in a Frontier Town	A.M. Grade 6, Volume 1
2. The Red Pony Suite - Circus Music	A.M. Grade 3, Volume 1
3. Rodeo - Hoe-Down	A.M. Grade 5, Volume 2

*Claude Debussy (clod de bu s̄e')
Born: St. Germain-en-Laye, France, August 22, 1862
Died: Paris, March 25, 1918

Claude Achille Debussy did so well as a child with his piano lessons that by the time he was eleven years old, he had passed the examination for the Paris Conservatory. He finished his conservatory course by winning the Prix de Rome for his composition "Prodigal Son." This stroke of good luck enabled him to study in Rome.

The music that Debussy composed was not like that of other musicians. He seldom used the major and minor scales as they were used in most great music. He was very much interested in the strange scales found in the folk music of wild Eastern tribes. Sometimes he went back to the quaint old modes of the early church music. More often he used a whole tone scale. The scale Debussy liked best had six notes and no half tones at all (C, D, E, F sharp, G sharp and A sharp). So his tones and harmonies were different from any ever heard before.

Perhaps one reason Debussy did so many daring things with music was because no musician before had ever had such a sensitive ear. Whenever he heard a note struck, he often heard another note five tones above sound with it. Then he realized that what he was actually hearing was the first overtone.

From these tones that people did not even know they heard, Debussy built his weird, unearthly music. In his orchestra he used different combinations of instruments to give soft, shimmering effects.

Sometimes the kind of music Debussy wrote is called impressionistic. There was a school of painters and poets in France called impressionists and he tried to get the same effects in music that they did with paintings. As a painter discovered a whole new set of "color notes" by stippling their canvasses with separate dots of color, so did Debussy make use of new tonal effects that formerly gave offense to the agreeable sound of harmony. In his use of new harmonies and tone color, Debussy was the pioneer of modern music.

Highly strewn with flecks of instrumental color are such works as "Prelude to the Afternoon of a Faun" (1894), "The Sea" (1905), and "Images" (1909).

In "Suite Bergamasque" (1905) for piano, which contains the beautiful "Clair de Lune," Debussy used new harmonic effects that he described as "experiments in musical chemistry." He colored works such as "Pellea's and Melisande" (1902) and "Prelude for Piano" (1910 and 1913) with the sensations of touch, tast, sight and sound.

All of Debussy's works are not impressionistic. Other works such as "The Children's Corner" and "Minstrels" show the influence of American Negro musicians and foreshadow the influence of jazz on latter composers.

Listening Suggestions for Debussy:

1.	Golliwogg's Cake Walk "Children's Corner"	R.C.A. Volume 2
2.	The Little Shepherd "Children's Corner"	R.C.A. Volume 2
3.	Clair de lune - Excerpt	R.C.A. Volume 5
4.	La Mer - Play of the Waves	A.M. Grade 6, Volume 2
5.	Doctor Gradus Ad Parnassum Serenada For the Doll Jumbo's Lullaby - "Children's Corner"	MSB 78036 Crimson
6.	The Snow is Dancing The Little Shepherd - "Children's Corner" Golliwogg's Cakewalk - "Children's Corner"	MSB 78037 Crimson

*Antonin Dvorak (an'ton dvor'zhak)
Born: Muhlhausen, near Prague, Bohemia, September 8, 1841
Died: Prague, Bohemia, May 1, 1904

Dvorak grew up surrounded by music at home and at school. He learned to sing and play the organ, violin and piano. At the age of sixteen, he went to Prague to study music seriously. Here he played the viola in a theater orchestra and the organ in church on Sundays. He was always writing music and now and then one of his compositions would be played or an opera of his would be given.

Brahms helped Dvorak get a government scholarship grant, helped him with money and persuaded his own publisher to take him on. One of his operas succeeded and he became famous for his "Slavonic Dances." He was decorated by the American government and received an honorary degree from the University of Cambridge in England.

Now a famous composer, Dvorak came to the United States in 1892 to serve as director of the National Conservatory of Music in New York. He gave America his richest musical gifts.

The hight point of his two years in America was a visit to the small, almost completely Czech community of Spillville in Iowa. Here the Dvoraks and their six children spent a happy summer. The people in the street spoke Czech, but the occasional Iroquois Indians and the wide free plains were American. Dvorak played the organ in the church every morning. Five days after his arrival in Spillville, he had written a string quartette.

Dvorak loved the folk music of the New World, the Negro and Indian music, and the simple songs of Stephen Foster. The "Humoresque," which was composed in the United States, is based on the same chords as Foster's "Old Folks At Home".

The "New World Symphony" is one of the greatest of all symphonies. Dvorak did not simply copy Negro and Indian themes. He made them his own, inspired by the music of the Negro and the Indian, and the barn dances and husking bees of the American settlers. The beautiful "Largo" is perhaps the best known of all symphonic music. It is in the spirit of the Negro spiritual and is often sung like a spiritual to the words, "Goin' Home." In the "New World Symphony," Dvorak composed his masterpiece and also the greatest pieces of music ever inspired by our country.

Some of Dvorak's best known songs are the ten Biblical songs and the seven gypsy songs, including the famous "Songs My Mother Taught Me."

The exciting "Carnival Overture" was composed on one of his many trips to England.

Listening Suggestions for Dvorak:

1. Humoresque	R.C.A. Volume 1
2. Slavonic Dance #7	A.M. Grade 4, Volume 2

*Stephen Foster
Born: July 4, 1826
Died: January 13, 1864

The American song-composer Stephen C. Foster was the ninth child of William Barclay Foster, a man active in the business and political life of Pittsburgh. Although Stephen showed musical talent from earliest childhood, little was done to encourage it and no effort was made to give the lad musical training. In his youth and early manhood he may have had a few rudimentary lessons from Henry Kleber, a German musician resident in Pittsburgh, but otherwise the little knowledge of musical theory that he gained was entirely self-acquired. It was in the Spring of 1841 that his first known musical composition was performed--"Tioga Waltz". In 1841 he entered Jefferson College, but remained there less than a week.

For the next five years he was at home with his family, living principally in Allegheny, Pa., where his father served several terms as Mayor. Family correspondence in these years shows much concern over Stephen's future. Few seemed to understand his "idle, dreaming ways," and his "strange talent for music." An attempt was made in 1846 to obtain a West Point appointment for him, but it was not successful. He was, however, beginning his career as a song writer, and in 1844 his first published song, "Open Thy Lattice, Love," appeared. For a social organization called the "Knights of the S.T." he wrote and composed several songs which he introduced to minstrel performers who visited Pittsburgh. Among them were "Old Uncle Ned," "Lou'siana Belle," and probably the famous "Oh! Susanna."

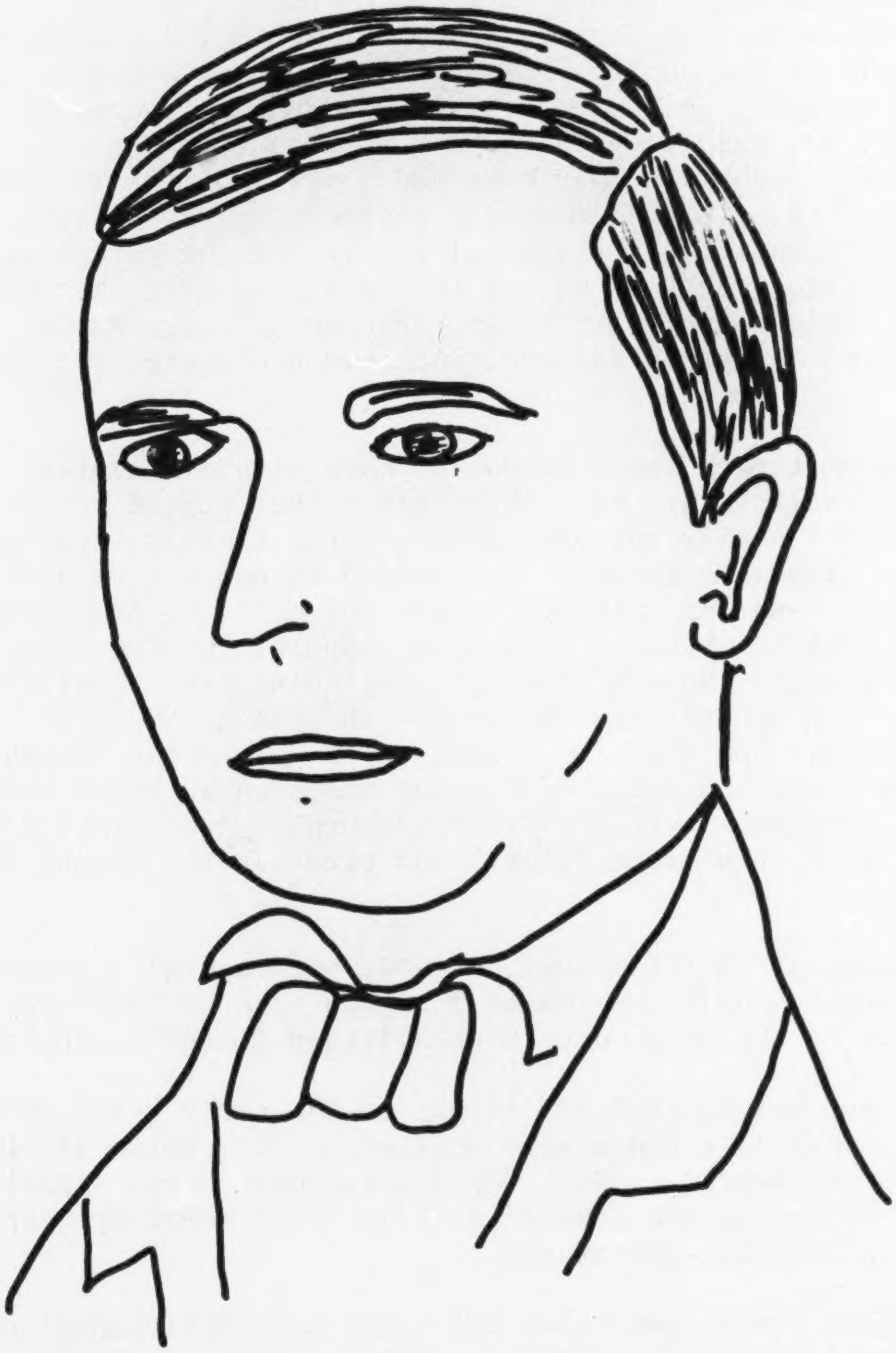
"Oh! Susanna," first issued in 1848, became highly popular with the "forty-niners" who joined the gold-rush to California, and the vogue of the song quickly established Foster's reputation.

He was married in 1850 and it was in the early years of his marriage that his best songs were published--"Old Folks at Home" (1851),"Camptown Races" (1850), "My Old Kentucky Home" (1853), "Massa's in de Cold, Cold Ground" (1852), "Come Where My Love Lies Dreaming" (1855), and others.

Altogether Foster published 200 songs and instrumental compositions. The latter are negligible, but the best of the songs form the most important group of people's songs that have ever come from the pen of any composer. At least 25 are still constantly sung, and not less than 50 are worthy of preservation. They are probably the most typically American expression that any composer has yet achieved.

Listening Suggestions for Foster:

1. Foster and Sousa - His Story and His Music	Vox MM 3590



Stephen Collins Foster

*George Frederic Handel
Born: February 23, 1685
Died: April 14, 1759

Unlike Bach, who was born in the same year, Handel did not come from a musical family. His father allowed him to study music as age nine with the local organist, but refused the further musical education offered by the court of Berlin where Handel played at eleven. At his family's insistence Handel began the study of law, but lasted only one year and left to seek wider musical experience as violinist in the opera house in Hamburg.

After success fully producing his first two operas in Hamburg, Handel went to Italy and his visits to Florence, Rome, Venice and Naples between 1706-10 gained him a reputation as a composer.

Learning of England's appetite for Italian opera, he visited London in 1710, returning the following year for a short visit that turned into a life-long stay. Handel enjoyed great favor with the royal family and had a number of other very influential patrons..

After recovering from a severe stroke in 1737, Handel turned to composing instrumental works and oratorios. "The Messiah" was first performed in 1741 and was immediately successful.

In spite of deteriorating health he continued to appear as soloist in his organ concertos, but due to increasing blindness it became necessary for Handel to dictate his compositions the last six years of his life. He never married.

Listening Suggestions for Handel:

1. Royal Fireworks Music - Bourree, Menuetto No. 2	A.M. Grade 3, Volume 2
2. Water Music - Hornpipe	A.M. Grade 2

*John Philip Sousa (soo'za)
Born: Washington, D.C., 1854
Died: 1932

Sousa was America's most famous composer of band music. He was also a noted bandmaster. He became a conductor of an orchestra at the age of seventeen. He led the United States Marine Corps Band from 1880 to 1892, when he founded his own band. Between 1900 and 1905, Sousa and his band made four tours of Europe and later toured the world.

Sousa served as musical director for the United States Army during the Spanish-American War. In World War I, he organized bands at the Great Lakes Naval Training Center.

His compositions include the marches, "Semper Fidelis," "Stars and Stripes Forever," "El Capitan," and "High School Cadets." He wrote several comic operas. Sousa left his collection of band music to the University of Illinois concert band.

Listening Suggestions for Sousa:

1.	Stars and Stripes Forever	A.M. Grade 4, Volume 2
2.	Foster and Sousa - His Story and His Music	Vox MM 3620

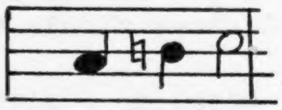
GLOSSARY OF COMMON TERMS AND SYMBOLS

This glossary contains definitions of terms used in this handbook and such additional terms as seem necessary for common understandings concerning procedures for music instruction.

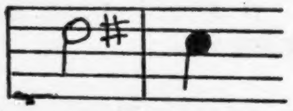
Inasmuch as each program of music instruction establishes its own goals and uses somewhat unique materials, it is only reasonable to assume it makes unique demands on its teachers as to their knowledge of content. For this reason, the following information has been compiled to aid teachers to know and understand what content demands will be placed upon them. Few teachers will use all of this information in any year; however, it is well for them to be aware of it.

Accent: More than usual stress.

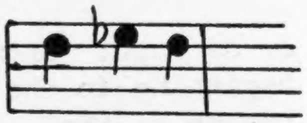
Accidentals: Cancel or natural sign cancels the flat or sharp previously indicated by the key signature or by an accidental (a sharp or flat not in the key signature, added to alter a scale tone).



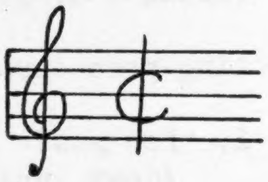
Sharp chromatic raises the tone 1/2 step from its pitch in the scale; or restores the regular scale pitch after previous change by a cancel.



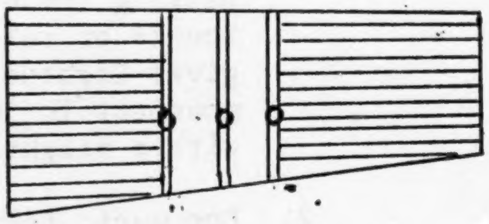
Flat chromatic lowers the tone 1/2 step; or restores the regular scale pitch after previous change by a cancel.



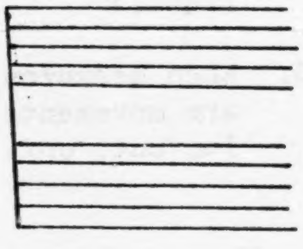
Alle breve, or cut time, means $\frac{4}{4}$ meter moving fast enough to feel two pulses per measure. It is equal to $\frac{2}{2}$ but with quick movement as in marching.



Autoharp: A musical instrument designed to be used in chording in accompaniment with vocal music. It generally has twelve wooden bars marked with chord names, each of which produce a specific chord when depressed. The chord bars are lowered with the fingers of the left hand while the strings are strummed with the right hand. The instrument is held on the lap or placed on a table to be most readily played.



Brace: A vertical line at left end of two or more staves, meaning that the music of both staves happens at the same time.



Chord: Three or more tones sounded together harmonically.

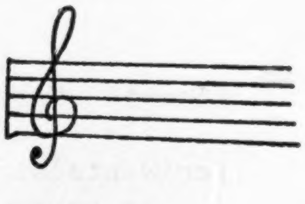
Chord, tonic: A triad (a three-note chord built of thirds) based on "do" (do-mi-sol). (Also referred to as the I chord.)

Chord, dominant: A triad based on "sol" (sol-ti-re); also referred to as V chord.

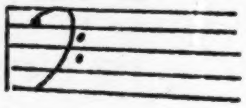
Chord, dominant seventh: A triad based on "sol" (sol-ti-re-fa); also referred to as V^7 chord.

Chord, sub-dominant: A triad based on "fa" (fa-la-do); also referred to as the IV chord.

Clef, treble, or G clef, gives pitch meaning to lines and spaces of the staff. It designates the second line the G above middle C.

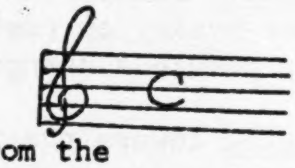


Clef, bass, or F clef, designates the fourth line of the staff. The F below middle C.



Coda: A short tune added to a musical selection as a closing.

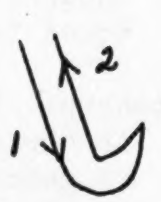
Common time: Means the same as $\frac{4}{4}$ time.



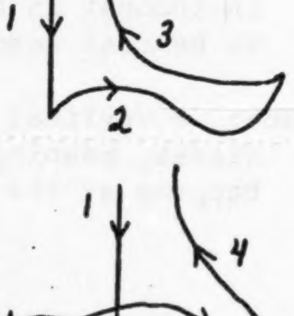
D.C. or da capo: From the beginning. Repeat from the beginning to the end, or to the place marked Fine (means ending).

Directing procedures:

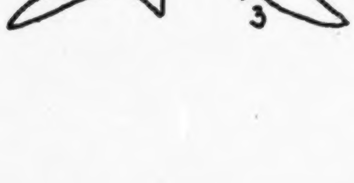
1. For music felt in twos, the arm movements are: /down, up/ down, up/ -- not just down like hitting the desk, but down with a little bounce or rebound curving outward. This gives lightness to the movement. The up movement is just the reverse, beginning with a slight down dip.



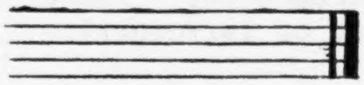
2. For music felt in threes, the arm movements: /down, out, up/ down, out, up/. (The out of count two is to the side, not to the front.)



3. When measures go with a feel of four, the arm movements are: /down, in, out, up/ down, in, out, up/.



Double bar: End of the piece.



D.S. (Dal Segno) or D.S. al Fine (pronounced fee-nay), from the sign. Go back to 𝄋 (the sign) and sing or play to the FINE ending.

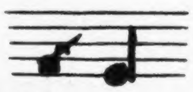
Dynamic markings: Forte - loud *f*
Fortissimo - very loud *ff*
Mezzo forte - medium loud *mf*
Piano - soft *p*
Pianissimo - very soft *pp*
Mezzo piano - medium soft *mp*
Crescendo - gradually increasing in loudness <
Descrescendo or diminuendo - gradually decreasing in loudness >

Fermata or hold: Indicates longer duration than the note value. This is used for interpretive effect. 𝄐

Fine: The end.

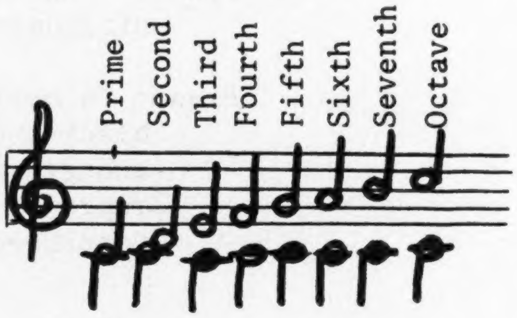
First and second endings: ⌈1 above the staff means to sing or play these notes the first time through, but when repeating, skip this part and go to the second ending marked ⌈2 .

Grace note: An ornamental note, in small print, played or sung quickly and before the beat, but not counted in the note value of the measure.



Harmony: Two or more tones sounded together.

Intervals: The difference between any two notes, measured by degrees on the staff.

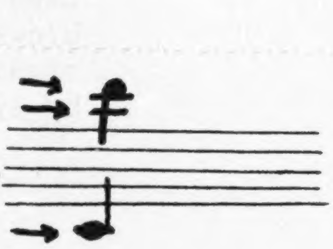


Key: A system of tone relationships following the pattern of a recognized scale, the keynote of which is "do", or the first tone of the scale.

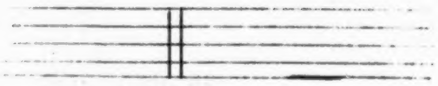
Keyboard experiences: Making use of the piano keyboard as a visual aid to the teaching of music fundamentals.

Key signature: The number of sharps or flats, or absence of them, which occur on the staff immediately following the clef sign.

Leger (or ledger) line: Short lines written above or below the staff to extend the range of the staff.



Light double bar: End of the section; for example, end of introduction.



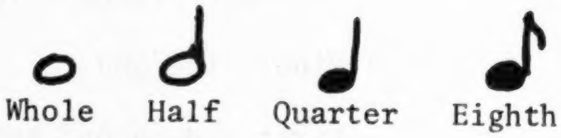
Melody: A pleasing succession of tones, usually having a pleasing rhythm.

Melody bells: A graduated series of marked flat metal bars mounted on a frame in xylophone fashion which are struck with a wooden mallet to reproduce indicated tones. These are used to accompany vocal or instrumental music.

Meter: The number of "beats" per measure, determined by the regularity of accents.

Music appreciation: Active listening to all types of music to broaden musical interest and enjoyment.

Notes: Symbols used to describe tone and duration.

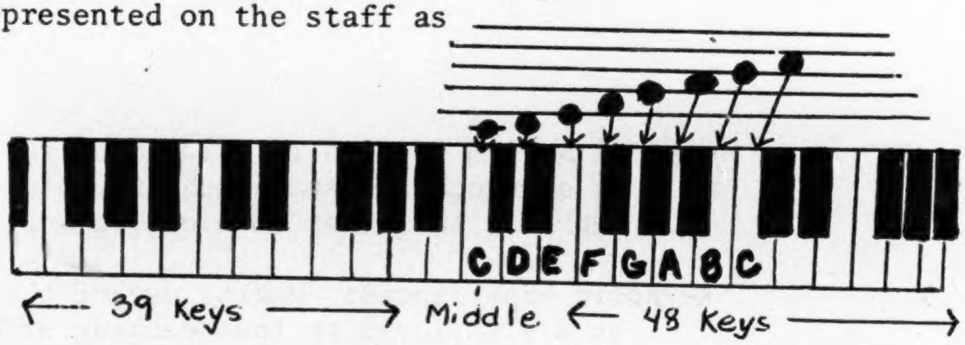


Note singing: Singing a song by reading music through the use of syllables.

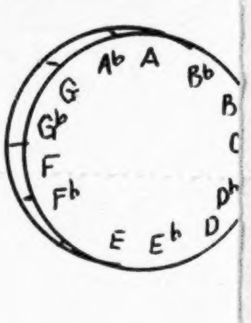
Orff instruments: Mallet instruments designed to enrich the musical instruction of children.

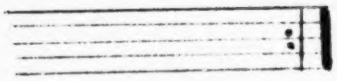
Pianet: An electronic keyboard instrument with earphone attachments allowing for "silent" practice.

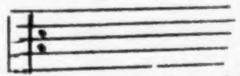
Piano: A musical instrument usually having eighty-eight black and white keys used to reproduce basic tones and groups of tones or chords. The keys of the piano reproduce tones represented on the staff as described below.

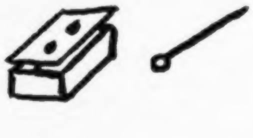


Pitch pipe: A flat, circular, tonal instrument used to locate pitch. The teacher first blows the note "do" as indicated by the key signature of the song, then sings up or down by syllables to the starting note of the song.



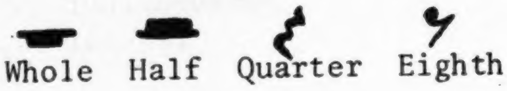


Repeat sign: Sing or play again from the previous repeat ; or if there is no previous repeat sign, go back to the beginning.



Resonator bells: A set of individual tuned resonating bars made of plastic or wood, usually in sets of twenty.

Rests: Symbols used to describe duration of absence of tone.

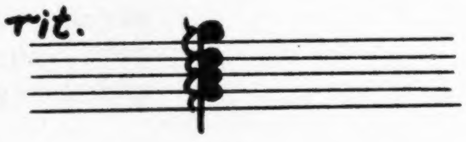


Rhythm: The time relation among tones as expressed by strong and weak beats.

Rhythmic activities: Bodily movement to music through singing games and creative response.

Rhythm instruments: Cacophonous instruments used as an instrumental group and for special effects to songs and rhythmic activities.

Ritard: Gradually slower.



Rolled chord or arpeggio: Notes played one after another, starting with the lowest. An instrumental notation.

Rote singing: Singing songs by repetition and imitation utilizing the ability to listen and repeat.

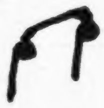
Scalewise pattern or passage: Consecutive notes of a scale.

Select band: An instrumental group of pupils selected for musical aptitude and ability given special instruction who occasionally play as a school band.

Select chorus: A vocal group of pupils selected for good voices, given special instruction who occasionally sing at special performances.

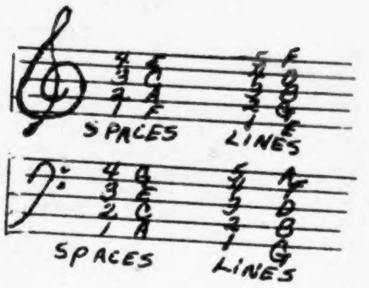
Select strings: An instrumental group of pupils selected for musical aptitude and ability given special instruction and who occasionally play at special performances.

Slur: Singing two notes on one syllable of a word.



Staff: A series of alternate lines and spaces (5 lines) and 4 spaces) on which notes are placed to show their pitch. The names are as indicated and are numbered from the bottom up. Each line and space is assigned a letter. The letter names are

arranged alphabetically from the bottom up in the treble clef beginning with "e" and in the bass clef beginning with "g".



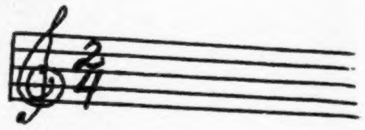
Syncopation: A temporary replacement of the regular rhythmic pulse.

Tempo: The speed at which a piece of music moves.

Tempo marking: (arranged from slow to fast)
Largo - slow, noble and broad
Maestoso - with majesty; slower than andante
Andante - a walking tempo
Moderato - moderate tempo
Allegro - quickly (literally, cheerful)
Presto - fast, faster than allegro

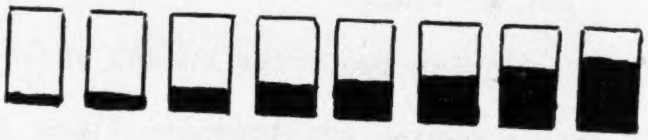
Tie: A curved line connecting two notes of the same pitch. The notes are to be sung or played as one note, sustained as long as the two note values added together.

Time signature or meter: The two numbers or symbols, on the staff immediately following the key signature. The following illustration has a $\frac{2}{4}$ time signature. The lower number tells the kind of notes used as the unit of time measurement, (or the kind of note getting one beat) in this case the quarter note. The upper number tells how many such units (or beats) there are per measure.



Triplet: A group of three even notes played in the usual time of two similar ones, for example, three eighth notes played in the usual time of two eighth notes.

Tuned water glasses: A series of glasses or bottles of similar design gilled with varying amounts of water producing tones of varying pitches to form a scale when they are struck. They are used to provide accompaniment to vocal or instrumental music.



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Craig, Jean. The Story of Musical Notes. Minneapolis: Lerner Publications Co., 1963

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Thompson, Carl O. and Nordholm, Harriet. Keys to Teaching Elementary School Music. Minneapolis: Paul A. Schmitt Music Company, 1954

Welch, Roy Dickinson. The Appreciation of Music. New York: Harper and Brothers Publishers

Wolfe, Irving; Krone, Beatrice Perham; Fullerton, Margaret. Together We Sing Series (Grade 1-6). Chicago: Follett Publishing Company, 1959

*** THE GRADE SIX PROGRAM ***

MATERIALS, EQUIPMENT AND SUPPLIES

Texts:

	Publisher
EXPLORING MUSIC 6	HRW
EXPLORING MUSIC - T.E.	HRW
Voices of the World	Follett Pub. Co.
Voices of the World - T.E.	Follett Pub. Co.

Records:

EXPLORING MUSIC - Grade 6	HRW
Voices of the World #6	Follett Pub. Co.
Adventures in Music Listening, Grade 1-6	
Musical Sound Books - records	
RCA Listening Program, Albums 1-6	

Additional Materials:

Tagboard staffs, sharps, flats, and notes
Chalkboard music staff liner
Pitch pipe
Music paper
Tape recorder
Tapes
Rhythm instruments
Autoharp
Threshold to Music Charts and Teacher's Manual
Melody bells
Resonator bells
Orff instruments (IMC)
Orff instrument guide
Piano (or pianet)
Record player

Teacher-made Materials:

Vertical syllable chart
Master copy of keyboard
Name tags for children for use during consultant demonstrations.
Flash cards for music symbols

CLASSROOM VOCAL PROGRAM

Behavioral Objectives.

I. To sing in tune.

- Given the starting pitch, the student will be able to sing memorized songs in tune and with correct rhythm.
- The student will demonstrate proper voice production by singing with a light, pleasant tone quality.
- The student will be able to sing by memory twenty songs of varying types.

II. To develop rhythmically.

- The student will be able to write two measures of original rhythm for a given meter signature using at least one rest in each example.
- Given a list of rhythm patterns, some of which contain syncopations, the student will be able to select the syncopated patterns.
- Given the meter signature, the student will be able to write simple rhythm patterns from dictation.
- Given aural examples containing changing meters, the student will be able to identify when the music changes from one meter to another.
- Given a list of terms which describe various tempos, the student will define them verbally.

III. To read music.

- The student will be able to identify by letter names the lines and the spaces of the treble and bass clefs.
- Given the home tone, the student will be able to write the major scale on the staff and determine the key signature.
- Given the Italian words for 8 dynamic markings, the student will be able to write their definitions and abbreviations as used in music.
- The student will be able to read at sight songs in which the melody moves scalewise or incorporates intervals of a third, fourth, fifth and octave.
- The student will be able to build on the staff the natural

minor scale from a given key signature.

- The student will be able to identify by sight like-phrases, sequence and repetition in a song.

IV. To sing in harmony.

- The student will be able to sing an independent part in two and three-part homophonic and polyphonic songs.
- The student will be able to identify aurally the tonality of a song as being major or minor.
- The student will be able to identify major and minor chords by sound.

V. To create music.

- The student will be able to write simple descants or harmony parts for songs.
- Given a simple poem, the student will be able to put it to music with appropriate meter and a sense of unity.

PRE-TEST

I. Recognition of Music Symbols (Matching)

(E) 1. sixteenth rest

(K) 2. quarter note

(C) 3. eighth rest

(I) 4. natural or cancel sign

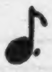
(B) 5. sixteenth note

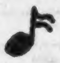
(J) 6. decrescendo or diminuendo sign

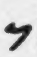
(F) 7. accent

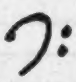
(D) 8. bass clef sign

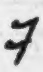
(A) 9. dotted eighth note

A. 

B. 

C. 

D. 

E. 

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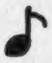
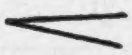
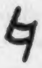
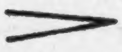
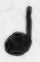
G. 

H. 

I. 

J. 

K. 

II. Recognition of Music Terms (Matching)

(F) 1. DaCapo (D.C.)

(A) 2. maestoso

(B) 3. allegro

(J) 4. Dal Segno (D.S.)

(C) 5. largo

(I) 6. piano (p)

(K) 7. presto

(D) 8. moderato

(E) 9. fortissimo (ff)

A. with majesty

B. quickly

C. slow, noble, and broad

D. moderate tempo

E. very loud

F. repeat from the beginning

G. medium loud

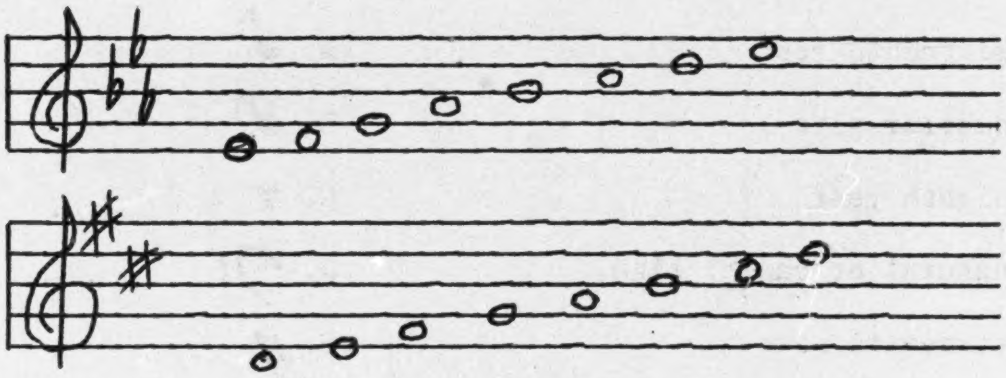
H. slowly

I. soft

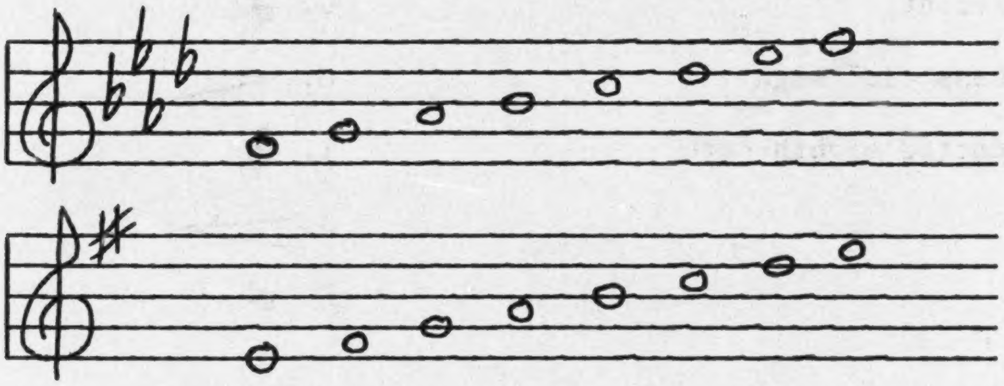
J. repeat from the sign

K. fast, faster than allegro

III. Building Major Scales. Students find "do" and then write the major scale using whole notes.



IV. Building Minor Scales. Students find "la" and then write the natural minor scale.



V. Syllable recognition by ear.

Teacher sings patterns on "loo" or plays the patterns on the piano or bells. If the piano or bells are used, the following notes are suggested:

do = F re = G mi = A fa + B^b sol = C la = D ti = E do = F

Sing or play each pattern twice very slowly. Then sing or play a third time, more fluently, so the children can check their answers. Children circle correct syllables. Mark only one syllable in each column. (Second note in column two, third note in column three, etc.)

A.

1	2	3	4	5	6	7
do	do	do	do	do	[✓ do]	do
ti	ti	ti	ti	[✓ ti]	ti	ti
la	la	la	[✓ la]	la	la	la
sol	sol	[✓ sol]	sol	sol	sol	sol
fa	fa	fa	fa	fa	fa	fa
mi	[✓ mi]	mi	mi	mi	mi	mi
re	re	re	re	re	re	re
[✓ do]	do	do	do	do	do	[✓ do]

B.

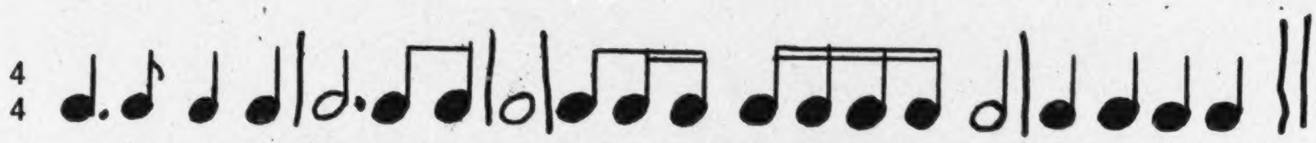
1	2	3	4	5	6	7
la	la	la	la	la	la	la
sol	sol	sol	sol	sol	sol	sol
fa	fa	fa	fa	fa	fa	fa
mi	mi	~~mi~~	mi	~~mi~~	mi	mi
re	re	re	re	re	re	re
do	~~do~~	do	do	do	~~do~~	do
ti	ti	ti	ti	ti	ti	ti
[✓ la]	la	la	~~la~~	la	la	~~la~~

C.

1	2	3	4	5	6	7
fa	fa	fa	fa	~~fa~~	fa	fa
mi	mi	mi	mi	mi	~~mi~~	mi
re	re	re	~~re~~	re	re	re
[✓ do]	do	do	do	do	do	~~do~~
ti	ti	~~ti~~	ti	ti	ti	ti
la	la	la	la	la	la	la
sol	~~sol~~	sol	sol	sol	sol	sol

VI. Measure Building. Students draw a bar line at the end of each measure.

A.



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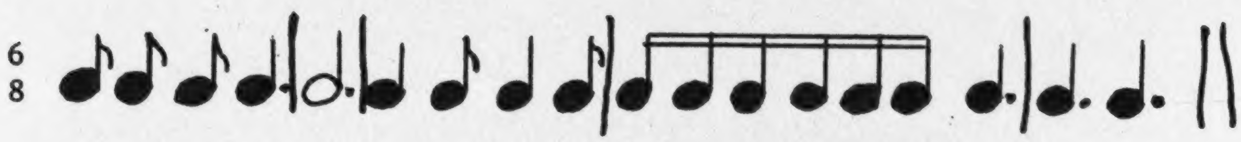

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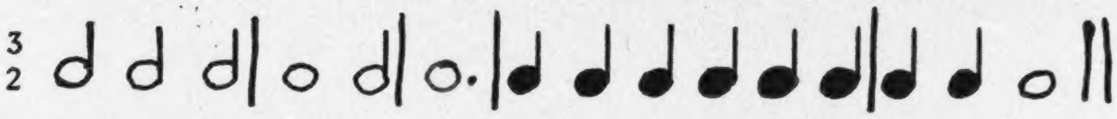
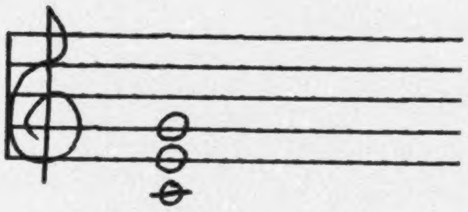


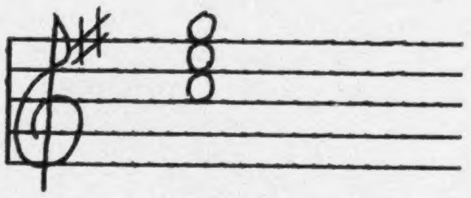
VII. Identification of Chord Numerals. Students write the chord numerals in the blanks using Roman Numerals.

A.



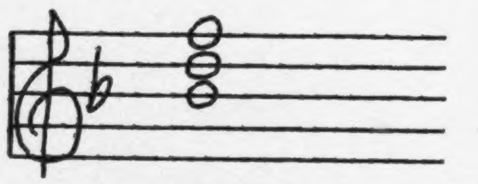
I

B.



IV

C.



IV

VIII. Listen and Respond. Teacher will play "Water Come A Me Eye" (Record 5, HRW) three times. Allow students to answer questions between each playing.

1. The melody of this song is based on a:

a. minor scale b. major scale c. pentatonic scale

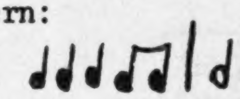
2. The rhythm of this song contains syncopations.

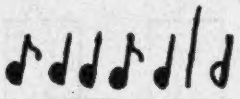
   a. [✓ True]   b. False

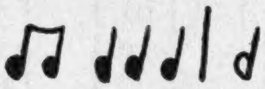
3. The melody of this song is very simple; it moves in:

   a. only scale-line patterns   b. only in chord-line patterns   c. [✓ both scale and chord-line patterns.]

4. The same rhythm is always used for the words "Water come a me eye." It is this pattern:

   a. 

   [✓ b.] 

   c. 

5. This song starts on "do."

   a. True   b. [✓ False]

STUDENT BLANK

I. Recognition of Music Symbols (Matching)

__________1. sixteenth rest

__________2. quarter note

__________3. eighth rest

__________4. natural or cancel sign

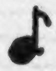
__________5. sixteenth note

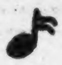
__________6. decrescendo or diminuendo sign

__________7. accent

__________8. bass clef sign

__________9. dotted eighth note

A. 

B. 

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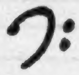
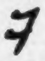
D. 

E. 

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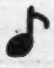
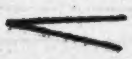
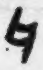
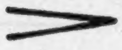
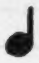
G. 

H. 

I. 

J. 

K. 

II. Recognition of Music Terms (Matching)

__________1. DaCapo (D.C.)

__________2. maestoso

__________3. allegro

__________4. Dal Segno (D.S.)

__________5. largo

__________6. piano (p)

__________7. presto

__________8. moderato

__________9. fortissimo (ff)

A. with majesty

B. quickly

C. slow, noble, and broad

D. moderate tempo

E. very loud

F. repeat from the beginning

G. medium loud

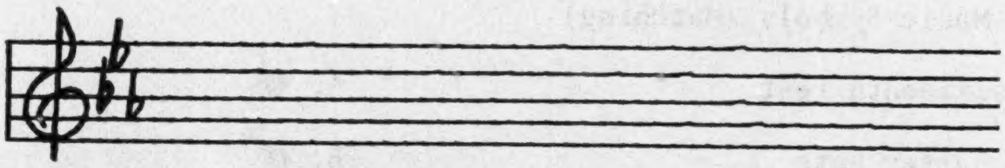
H. slowly

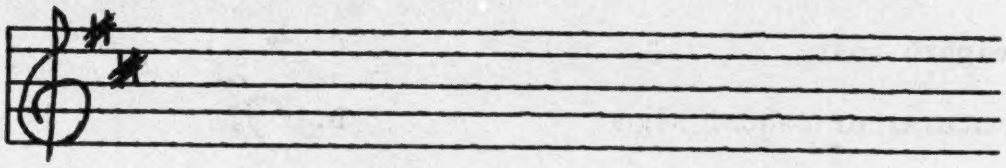
I. soft

J. repeat from the sign

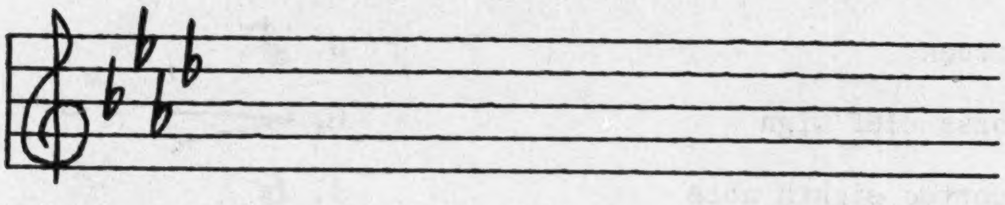
K. fast, faster than allegro

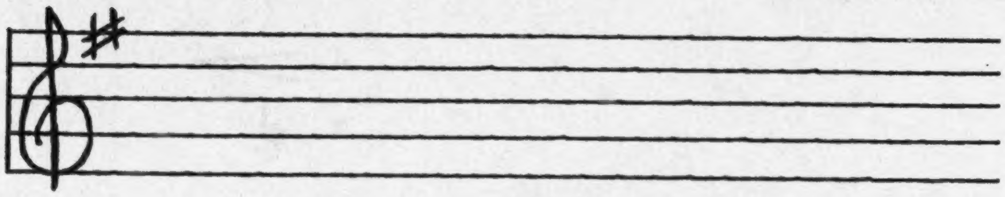
III. Building Major Scales. Find "do" and write the major scale using whole notes.





IV. Building Minor Scales. Find "la" and write the natural minor scale.





V. Syllable recognition by ear. Listen to the melodic pattern, then circle the correct syllables. Mark only one syllable in each column.

	1	2	3	4	5	6	7
A.	do	do	do	do	do	do	do
	ti	ti	ti	ti	ti	ti	ti
	la	la	la	la	la	la	la
	sol	sol	sol	sol	sol	sol	sol
	fa	fa	fa	fa	fa	fa	fa
	mi	mi	mi	mi	mi	mi	mi
	re	re	re	re	re	re	re
	[✓ do]	do	do	do	do	do	do

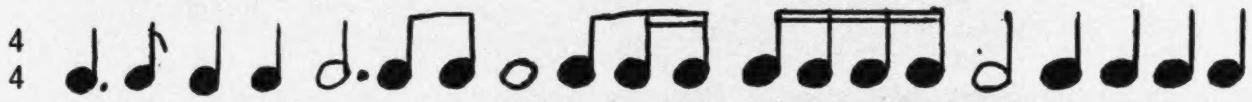
	1	2	3	4	5	6	7
B.	la	la	la	la	la	la	la
	sol	sol	sol	sol	sol	sol	sol
	fa	fa	fa	fa	fa	fa	fa
	mi	mi	mi	mi	mi	mi	mi
	re	re	re	re	re	re	re
	do	do	do	do	do	do	do
	ti	ti	ti	ti	ti	ti	ti
	[✓ la]	la	la	la	la	la	la

V. Continued

	1	2	3	4	5	6	7
C.	fa	fa	fa	fa	fa	fa	fa
	mi	mi	mi	mi	mi	mi	mi
	re	re	re	re	re	re	re
	[✓ do]	do	do	do	do	do	do
	ti	ti	ti	ti	ti	ti	ti
	la	la	la	la	la	la	la
	sol	sol	sol	sol	sol	sol	sol

VI. Measure Building. Draw a bar line at the end of each measure.

A.



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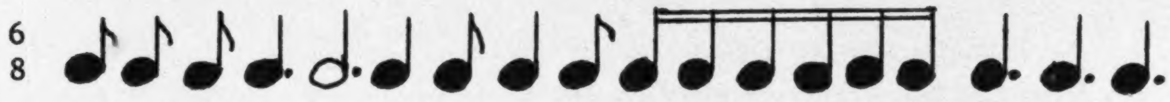
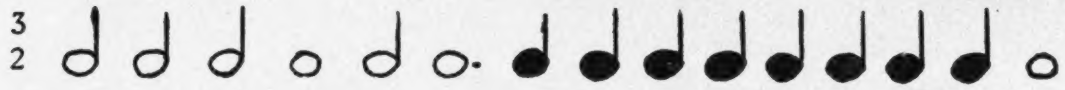
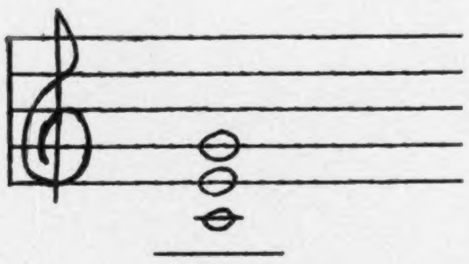


C.



VII. Identification of Chord Numerals. Write the chord numerals in the blanks using Roman Numerals.

A.



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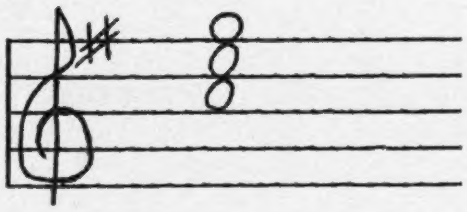
B.



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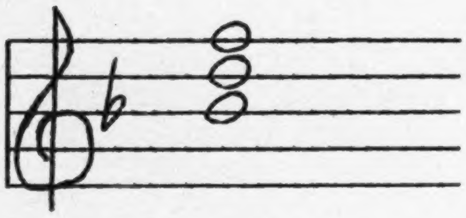
C.



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VIII. Listen and Respond. You will hear a song played three times. Listen and then answer as many questions as you can between each playing.

1. The melody of this song is based on a:

   a. minor scale b. major scale c. pentatonic scale

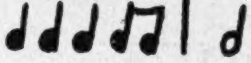
2. The rhythm of this song contains syncopations.

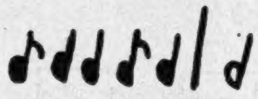
   a. True b. False

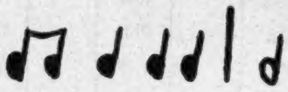
3. The melody of this song is very simple; it moves in:

   a. only scale-line patterns b. only in chord-line patterns
   c. both scale and chord-line patterns.

4. The same rhythm is always used for the words "Water come a me eye." It is this pattern:

a. 

b. 

c. 

5. This song starts on "do."

a. True

b. False

VOCAL ACTIVITIES

GOALS	ACTIVITIES
I. To Sing in Tune	A. Tone matching 1. Teacher plays on rhythm instrument a simple pattern 2 note melody as: ex. sol sol sol mi mi mi–mi 2. As children become accustomed to listening try singing simple 2 note patterns to be imitated by the children either playing or singing. 3. Add other notes in the following order: do, re, la, fa, ti ex: a. do - mi - sol - sol - do b. do - re - mi - do - sol - sol - do c. do - re - mi - sol - la - sol 4. Use the piano to help children find themselves. Let each child sing any note and then try to find that note on the piano. Then let him move up or down one or two notes on the keyboard and try to match the piano.
	B. Tone Quality and Range 1. Point out examples in recordings of good, clear tone (not breathy), tone which has vitality and tone color which is appropriate to the song (sometimes "dark", other times a "light" tone; sometimes a full voice; and other times a restrained voice.) Have children become aware of their own voice quality. 2. Proper breathing will probably occur when the children have a good understanding of phrasing. They should sit erect with books up.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1. Both children and teacher will feel more confident if the tone matching activities begin with instruments as ORFF instruments or bells rather than vocally. In singing the patterns, use a neutral syllable as "loo."	Orff Guide page 19, 20
4. You may substitute the bells or Orff Instruments for the piano.	
B. 1. The teacher should sing with a light buoyant tone quality. The records of HRW songs will be of great help. Try using a tape recorder so that they can hear their own voices. Have the children cup one hand behind their ear and they will be able to hear their voices magnified.	HRW, T.E., p.v. Pitchpipe IMC, records - Vienna Choir Boys R1053, R1052, R1077, R1022 Budapest Children's Choir - R1076 Korean Children's Choir - R1081 Tokyo Little Singers R1080 Yugoslav Children's Choir - R1079 Tape Recorder
2. In order to teach diaphragm breathing have children hold one hand on their diaphragm (just above waist) and hold the index finger of the other hand up in front of them. Have them pretend to "blow out the candle." Let them discover what happens to their diaphragms. When inhaling, breath should be taken in through both mouth and nose.	

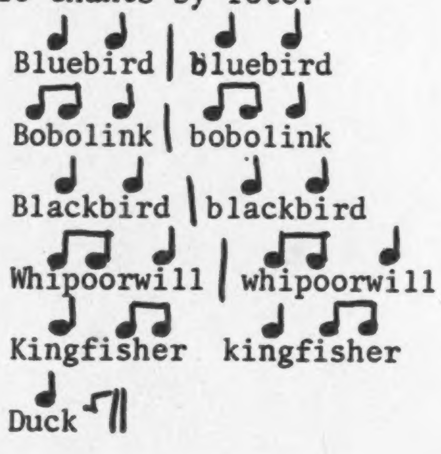
VOCAL ACTIVITIES

GOALS	ACTIVITIES
I. To Sing in Tune - cont.	3. Vowels should be clear. Children might vocalize singing scales or a familiar melody using the syllables "ah," "oh," "ee," or "loo."
	4. Consonants should be sung crisply.
	5. Children should maintain a flexible voice with a considerable range. Most will be able to sing from G to G. Harmony and melody parts should be assigned to children alternately so that they do not become limited to one voice part or range.
	6. Some boy's voices begin to change during the later part of the year.
II. To Develop Rhythmically	A. Rhythmic Activities 1. Group Clapping a. Teacher begins clapping - children join in imitating the teacher. b. As teacher changes the patterns, the children change with her. There is no need to keep a basic meter as 4/4, rather interchange 3/4, 4/4, 6/8, etc. c. Add finger snaps, stamps, and patschen (slapping knees or thighs with hands) d. Children can take turns being the leader.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
3. Sing with the mouth open, trying not to change the mouth formation between the syllables "ah" and "ee" (try not to get a "pinched" tone on "ee")	
4. Singing is done on the vowels; the consonants should not be sustained unless a special effect is needed.	
5. Group children in two or three sections. One day group two may sing the harmony part and the next day group one might sing it.	HRW, t.e., pp. 114-115
6. For help on this change - use the HRW text.	HRW, t.e., p. 115
Example: 5 claps, 4 patschen, 7 snaps, 5 claps, 3 stamps, 5 claps, etc. The action should be continuous with no stopping.	Orff Guide, p. 1

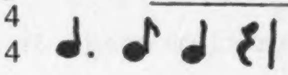
VOCAL ACTIVITIES

GOALS	ACTIVITIES
II. To Develop Rhythmically - cont.	2. Echo clapping a. Teacher claps or plays on a rhythm instrument a short rhythm pattern of one or two measures in basic 3/4, 4/4 or 6/8 time, and children clap pattern in an echo. In beginning, it is good to leave the last beat as a rest. b. Without losing any beats, the teacher immediately claps a second short rhythm pattern and children clap pattern in echo, etc. c. Without losing any beats, class members may take turns leading the group. d. Add finger snaps, patschen, and stamps for more variety. e. For variety, use echo clapping records from IMC or examples from Threshold to Music charts.
	3. Unison Speech Exercises (chants) a. Learn simple chants by rote. Ex. 2/4.  Bluebird bluebird Bobolink bobolink Blackbird blackbird Whipoorwill whipoorwill Kingfisher kingfisher Duck b. Let children improvise chants and rhythms by writing their own chants or poems or using favorite poems.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER

Example A: Teacher claps: Children echo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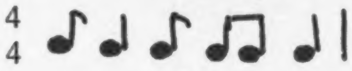
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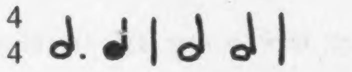
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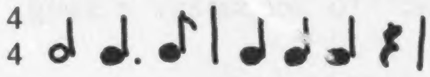
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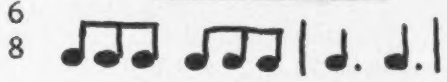
Example B: Teacher claps: Children echo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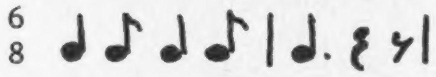
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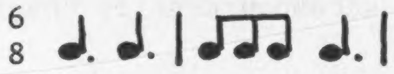
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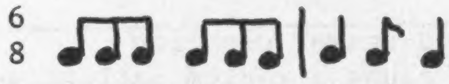

(echo)

a. Vary the dynamics and speed of the chants.

MATERIALS

Orff Guide, p. 1-2

Threshold to Music
Charts 11, 69-70
(Teacher's Manual,
pp. 87, 107)

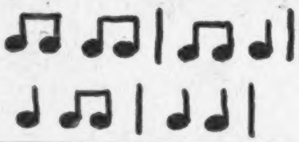
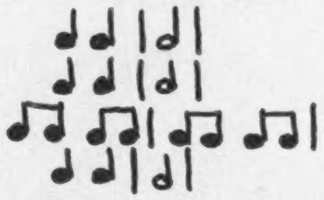
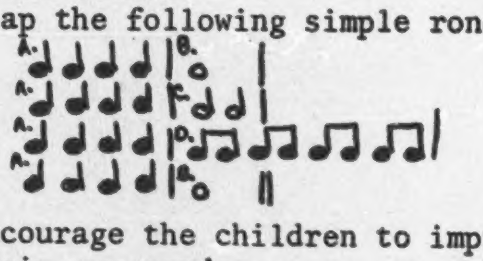
IMC - Records
Echo Songs & Rhythms,
R-1086
Orff's Music For
Children, R-1018

a. Orff Guide, pp. 2-4
Threshold To Music,
charts 8-9, 45-47,
91 Teacher's Manual,
p. 112
HRW
"Talkin' Blues" p. 31
"A Calypso Game"
T.E., p. 132
IMC - Records
Orff's Music For
Children - R-1018
R-1019

b. Follett Text - p. 35
I Wish I Were a
Leprechaun
p. 163 Ambition
p. 175 Trees
T.E.p. 24a Robin Hood
p. 36a My Spouse
Nancy
p. 48b The Swapping
Song
p. 52a Fatherland
Song
p. 147a Chinese
Lullaby

HRW
See T.E. p. 331(index)

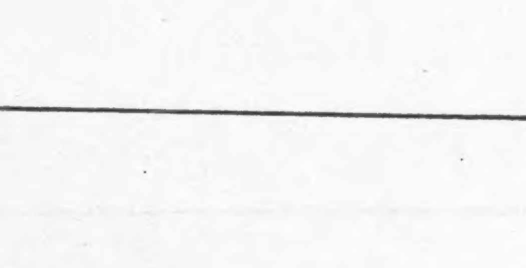
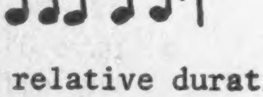
VOCAL ACTIVITIES

GOALS	ACTIVITIES
II. To Develop Rhythmically - cont.	c. Chant words to familiar songs in rhythm. d. Chant words to new song in rhythm. e. Use a chant to accompany a song. f. Add rhythm accompaniment to chants.
	4. Question and answer clapping a. Teacher claps a rhythm pattern and child answers with a differnet pattern but with same number of beats. Ex: Teacher - 2/4 Child - 
	5. Canons and Rounds a. Clap the rhythm of a familiar song or round, making it a rhythmic round. Ex: Three Blind Mice 2/4  b. Use additional examples from the Orff guide
	6. Rhythmic Rondos a. Clap the following simple rondo -  b. Encourage the children to improvise their own rondos. c. Use additional examples from Orff Guide.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
c. Vary the meter of the chant.	c. HRW "Inch Worm" T.E., p. 182 "Old Abram Brown" T.E., p. 55 (also Follett p. 40) d. HRW - "Migildi, Migildi" p. 44 e. HRW "Hosanna" T.E., p. 130 "Streets of Loredo" T.E., p. 16 Orff Guide, pp. 6-9 Threshold to Music, Chart 9, Teacher's Manual, p. 23 Follett Text "Song of the Gurkha Boys" p. 145 f. Follett Text Ambition - p. 163
	a. Threshold To Music, teacher's Manual, p. 87
5. "Canon" - a simple form where one group starts and another follows. a. For contrast clap quarter notes (♩) waistlevel, half notes (𝅗𝅥) on knees, and eighth notes (♫) above heads.	a. Orff Guide, pp. 4-6 Threshold To Music, charts 40, 44, 45, 85, teacher's Manual pp. 56, 64, 68, 69, 88, 94, 107-109 HRW - "Come, Follow Me", T.E., p. 53
6. "Rondo" - a form in which one Musical thought or phrase keeps reoccuring. a. Have different groups within the room do the different parts of the rondo. b. Try standing, stretching tall and kneeling as you clap the different parts.	a. Orff Guide, pp. 9-10 Threshold To Music, chart 71

VOCAL ACTIVITIES

GOALS	ACTIVITIES
II. To Develop Rhythmically - cont.	7. Rhythmic Ostinati a. Clap or play on rhythm instruments a short repeated pattern as an accompaniment to a song.
	B. Reading Rhythms 1. Teaching Rhythm Patterns a. Review "Reading the Rhythm," HRW text, p. 9 and p. 138 1) A steady pulse or beat is the basis of rhythm. 2) Some beats are accented 3) Beats are divided into groups of twos or threes or in a combination of the two. Patterns made up of tones of varying length are woven around this grouping of beats. These tones are organized in relationship to each other (and to the beat).  b. Review the names and relative duration of the following notes and their corresponding rests. 

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
7. "Ostinato" - repeated rhythmic Pattern	1. HRW "Everybody Loves Saturday Night," T.E. p. 27 (also Follett p. 140) "Ghost of Tom," T.E., p. 29 Threshold To Music, chart 104 Follett text With Sound of Pipe-p. 70 Ma Bela Bimba - T.E. p. 103 The Man From Krakow - T.E., p. 114a Sleigh Bells - p. 122 Summer Has Come - p. 127 Congo Lullaby - T.E., p. 137a Zulu Warrior - p. 139
	1. a. HRW,pp. 9, 138 HRW, "Inch Worm," T.E., p. 182 Threshold to Music, charts 61-63 teacher's manual, pp. 82-83 IMC Film - Reading Music: Finding the Rhythm F-1084 Chart - Music Instruction Chart Ch-1040 Kit - Rhythm, K-5079 b. HRW, Elements of Music Theory: Rhythm, T.E. p. XIV IMC Kit - Rhythm, the Quarter Note, Half Note, K5015 Kit - Measures, Whole Notes and Eighth Notes, K5016

VOCAL ACTIVITIES

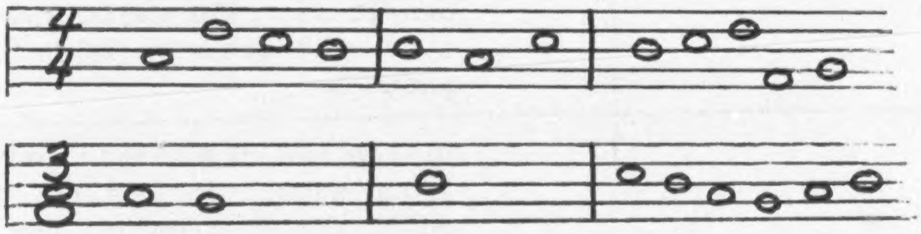
GOALS	ACTIVITIES
To Develop Rhythmically - cont.	Reading Rhythms, Cont'd. 1. Teaching Rhythm Patterns, Cont'd c. Review the meaning of beat, meter, measure, bar line and the following meter signatures: 4/4, 2/4,3/4, 3/8, 6/8
	d. Building Measures 1) Write music in time signatures the children have studied using only whole notes. Have the children change the whole notes into other kinds of notes so that each measure fits the time signature.
	2) Have the children write 4 measures of 2/4, 4/4, 3/4 or 6/8 time. The notes need not be placed on the staff.
	3) As a variation of this activity, have the children write the notes which would receive the number of beats indicated.
	4) As another example, have the children put the beat numbers down for music already written.
	5) Write a series of notes and have the children put in the bar lines.

VOCAL ACTIVITIES

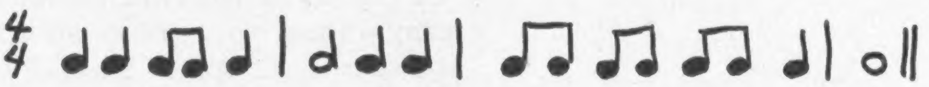
HELPS FOR THE TEACHER	MATERIALS
c. Use Threshold to Music Charts, suggestions in HRW t.e., and IMC materials	HRW, T.E. p. xiv "Elements of Music Theory & Rhythm" Threshold to Music Charts 51-59, (teacher's manual pp. 71-88) IMC - Kit "Time Signatures and the Accent" K-5018

d. Examples:

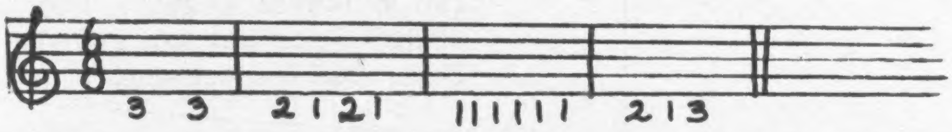
1)



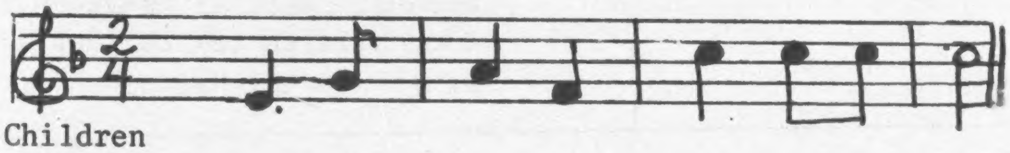
2)



3)

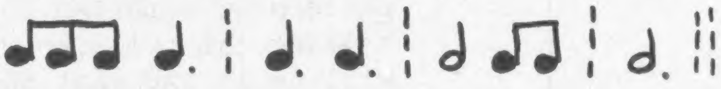


4)



Children
will write: 1 2 and 1 2 1 2 and 1 2

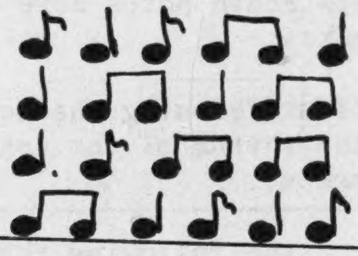
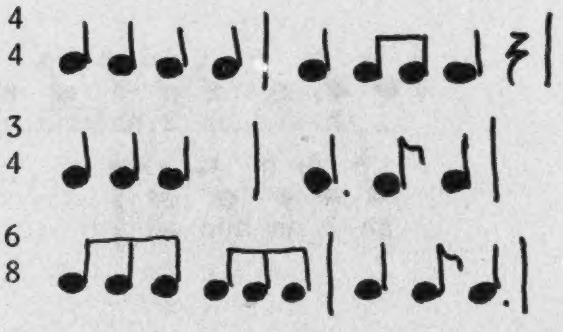
5)



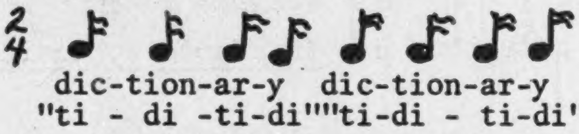
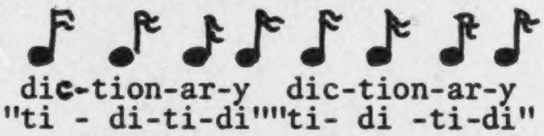
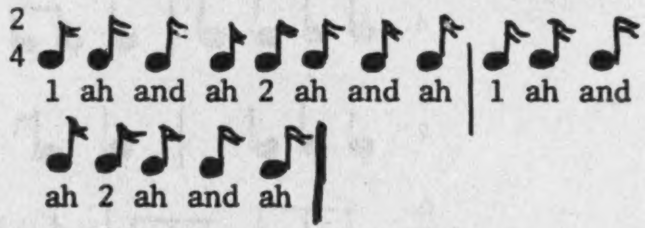
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically - cont.	Reading Rhythms, cont. e. Distinguishing Rhythm Patterns by Ear 1) Put three or four rhythm patterns on the board - one or two measures long, having the same number of beats. The teacher should clap or play on a rhythm instrument one of these patterns and the children should guess which one it is.
	2) After all the patterns have been introduced, have one child play or clap one of the patterns while the other children guess which one it is. The child who guesses one correctly can come up and play another pattern.
	3) Divide the class into four groups. Each group should be assigned to clap or play on rhythm instruments one of the four patterns. Each pattern should be represented by a different sound. Decide how many times the group should repeat the pattern. Group A should begin, after one measure Group B should begin, after two measures Group C should begin, and after three measures Group D would begin. This would represent a round in rhythm. 4) Put the rhythm of the first line of several familiar songs on the board. Let the children try to identify the song by its notation.
	f. Dictation of Rhythm Patterns 1) The teacher should clap or play a rhythm pattern on a rhythm instrument after telling the children what meter the rhythm will be in and what the tempo will be. The children write the rhythm pattern. 2) For additional dictation, use the Basic Musicianship Series (IMC) and Threshold to Music (Teacher's Manual, p. 90)

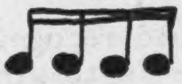
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1) Each time a pattern has been identified, the children should clap out the pattern together with the teacher. 	
In addition, use Threshold to Music, Chart 7	Threshold to Music, Chart 7
1) If the first measure of any pattern has one note per beat, that will make it easier for the children. Examples: 	Basic Musicianship Series (IMC: K5035 (G-N)) Threshold to Music Teacher's Manual, p. 90

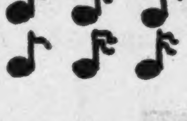
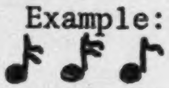
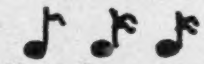
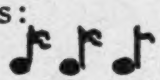
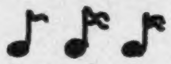
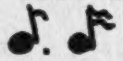
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically-cont'd.	Reading Rhythms, cont. g. Reviewing Patterns of Consecutive Sixteenth Notes 1) Learn a song by rote using sixteenth notes. Have the children notice that sixteenth notes move faster than other notes. 2) After learning the song, clap or play the rhythm of the song on rhythm instruments.
	3) Put the following rhythm pattern on the chalkboard:  2 4 dic-tion-ar-y dic-tion-ar-y "ti - di -ti-di""ti-di - ti-di"  dic-tion-ar-y dic-tion-ar-y "ti - di-ti-di""ti- di -ti-di" Explain to the children that four consecutive sixteenth notes have the rhythm of the word "dic-tion-ar-y". Have them chant the notes using this word. Or use "ti-di-ti-di" as introduced in Threshold to Music, Charts 72-74 (Teacher's Manual pp. 88-90)
	4) Teach the children that sixteenth notes are only half as long as eighth notes. That is in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time, sixteenth notes would get one-fourth beat, or four sixteenth notes would get one beat. Have the children figure out the beats for the following pattern:  2 4 1 ah and ah 2 ah and ah 1 ah and ah 2 ah and ah

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
3) Explain to the children that sometimes four consecutive sixteenth notes are joined with a line to indicate that all four are on one beat. Example: 	Threshold To Music, Charts 72-74 (Teacher's Manual pp. 88-90)

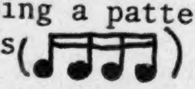
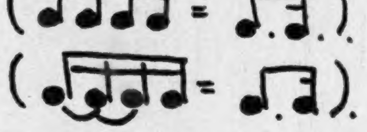
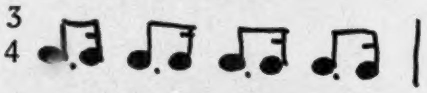
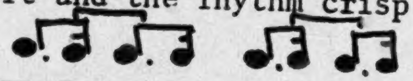
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically-cont'd.	Reading Rhythms, cont. Explain to them that when we divide a beat in half we call the first half of the beat by its number and the second half of the beat "and." When we divide the "and" in half, we call the second part of this beat "ah." In other words, quarter-beat notes which do not fall at the beginning of a whole beat or at the beginning of the second half of the beat can be designated with "ah."
	h. Reviewing Sixteenth Notes Patterns In the sixth grade text many songs contain the following rhythm patterns in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ times:  The children should recognize these patterns and be able to sing them with the correct rhythm.
	1. Discover words that represent these rhythms: Example:  mer-ri-ment (short-short-long)  New Jer-sey (long-short-short)
	2. Use Threshold Chart 74 to review patterns
	3. Explain where the beats fall in these patterns:  1 ah and  1 and ah
	i. Review Dotted eighth-sixteenth note pattern in $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$. 1) Learn a song by rote which contains this rhythm pattern  The children should notice this is a jerky rhythm rather than an even one.

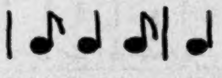
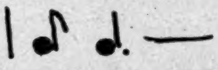
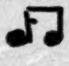
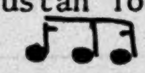
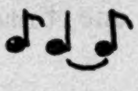
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1. Example's a)"The Happy Plowman" b)"My Heart Ever Faithful"	Follett, p. 56 HRW, p. 75
	Threshold to Music Chart 74
1) Suggested Songs: "You're A Grand Old Flag," and "Cuckoo". a) An eighth note in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time gets one-half beat. Therefore, a dotted eighth note would get one-half beat plus one-half of a half, or three-fourths of a beat.	HRW, "You're A Grand Old Flag" - p. 10 Follett, "Cuckoo," p.90

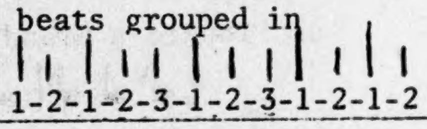
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically, cont'd.	Reading Rhythms, cont. b) After singing the song, clap or play the rhythm of the song on rhythm instruments.
	c) Review with the children that a dot after a note means that the note would get half again as much as it would get without the dot.
	d) Practice clapping a pattern of four sixteenth notes(). Without breaking the rhythm, clap only the first and fourth sixteenth notes in each group. 
	e) Put the following on the board:  Think of each sixteenth note as belonging to the note which follows it. This will help to keep the sixteenth notes short and the rhythm crisp. 
	f) Teach a note song incorporating the dotted eighth-sixteenth note pattern.
	j. Syncopated Rhythm Patterns 1) Teach a rote song which has syncopated rhythm in it. Ask the children if they notice any measures which have rhythm which is somewhat unusual. They should identify the measures given in the example. Tell the children this rhythm usually occurs when a short note precedes a long one at the beginning of a beat or measure.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
2) See IMC kit "Dotted Notes and Rests" (K5017)	"Dotted Notes and Rests" (IMC) K-5017
c) Use Threshold to Music charts for study of dotted notes.	Threshold to Music Chart 74, Teacher's Manual - pp. 90-92.
d) Suggested Song: "The Minstrel Boy"	HRW, p. 36
e) Suggested Exercise: "Talkin' Blues"	HRW, P. 31
f) Suggested Song: "Vreneli"	Follett, p. 76
1) Suggested songs for syncopated rhythm: a) "You're a Grand Old Flag" - p. 10  b) "Talkin' Blues" - p. 31  c) "Comin' Through the Rye" - p. 42 ("Scotch Snap" ) d) "Me Gustan Todas" - p. 122  e) "Río Río" - p. 124 	HRW, Grade 6

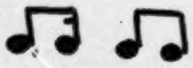
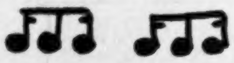
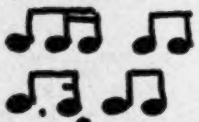
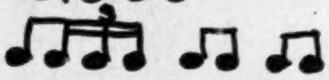
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically-cont'd.	Reading Rhythms, cont. Syncopated Rhythm Patterns, cont.
	2) Have one group clap the steady beat, while another group claps the syncopated rhythm.
	3) Have them clap the syncopation accenting the syncopated note. In singing other songs with syncopated rhythm, notice that these songs often come from Slavic countries, Africa, or South America. Syncopation is rarely found in songs from Germany, Scandinavia or the British Isles.
	4) In addition, use examples of syncopation in the Threshold to Music Charts 80-81 (Teacher's Manual, pp. 63, 108, 109).
	k. Changing Rhythm Patterns 1) The meter of a piece can sometimes change within the piece. The beat remains the same, moving steadily as the meter changes. The accent is the only thing really altered.
	2) Have the children clap the rhythm, accenting the first beat of the measure. 3) Practice clapping beats grouped in different meters. 
	4) Listen to recordings of changing meters.
	5) Sing or listen to Folk songs that have changing rhythms.
	6) Contemporary composers often compose music in unusual meters, changing meters, or in two meters at one time.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
f) See also pages 19, 30, 130, 198 (HRW) g) See pages 104, 108, 114, 124, 136 (Follett)	Follett Text
	Threshold to Music Charts Second Year.
1) Examples of songs with changing meters: a) HRW, p. 94 "Plowing Song" b) Follett, p. 78 "The Crafty Crow"	HRW text
4. See, "Elements of Rhythm" HRW, p. 138 (Record 11, Side A, Band 1)	HRW text
5. Suggested example: "Lieb Nachingall" p. 205 (Record 7, Side A, Band 5)	HRW text
6. For examples, see "Elements of Rhythm" HRW, p. 138	HRW text

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically-cont'd.	Reading Rhythm, cont. 1. Dance Rhythm Patterns 1) Children should become aware of the different types of dance rhythms and their origins. a) Tango  b) Samba  c) Habanera  or d) Bolero 
	2) The children might make a bulletin board showing where each dance originated. 3) Several children may demonstrate the steps.
	4) Use the Latin American instruments to accompany these songs.
	5) Listen to dance rhythm patterns in IMC records.
	C. Tempo and Metric Markings 1. By sixth grade, children should recognize and observe the following metric markings: a. Largo - slow, noble, and broad. b. Maestoso - with majesty; slower than andante. c. Andante - a walking tempo. d. Moderato - moderate tempo. e. Allegro - quickly (literally, cheerful) f. Presto - fast; faster than allegro.
	2. Children should be aware that each song may have a different tempo. Some move very quickly and others very slowly, etc. Remind the children that at the beginning of many of the songs in their text, the tempo is indicated. Once a song has begun, its tempo should remain the same throughout except where a change is indicated in the music.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1) Refer to HRW teacher's edition, p. 119	HRW, t.e.
a)	
b) See "In Bahia Town", p. 126-127	HRW text
c) See t.e. p. 119 and t.e. pp. 136-137 "Andalouse" (Listening lesson: Record 11, Side B, Band 1B).	
4) Many buildings have maracas, claves, and tuneable drums.	Latin American Instruments
5) Suggested records: a) "Drum Rhythms for Jazz or Primitive" - vol. I b) "Drum Rhythms for Jazz or Primitive" - vol. II	 IMC, R-1059 IMC, R-1060
1. Tell the children these markings are often in Italian and are used on music in all countries of the world. This is one way in which written music can be understandable to people in all parts of the world. It may help to use transparency about tempo marks.	Follett text, p. 206 IMC transparency "Tempo Marks" TR-5006
2. When teaching a new song the teacher should have its tempo well in mind. If a song is introduced in the proper tempo, it is likely the children will always sing it at that tempo. It is very difficult to change a tempo once a song has been introduced.	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically-cont'd.	Tempo and Metric Markings, cont. 3. The following activities will help the children remember the meanings of the metric markings. Chart of Metric Markings: Make a chart of metric markings and their meanings to display in the room. Flash cards: Make a set of flash cards with dynamic markings on them. Metronome: Ask the children if anyone can bring a metronome to school. Find metric markings (which the childen have learned) on the metronome and discover how fast these should go.
	D. Movements 1. Creative Movements (See the Bloomington Orff Guide, pp. 10-15) Have the children express themselves as you read examples from the guide.
	2. Reaction Movements Using procedure in Orff Guide, p. 15, have the children move to the beat of a drum. 3. Action Songs and Chants Children move as they sing or chant. Refer to suggestions in Orff Guide, pp. 15-17
	4. Dances a. Use dance suggestions from HRW text. 1) "Kalvelis" (Polka) - p. 24 (Record 8, Side A, Band 2) 2)"Farandole" - p. 26 (Record 8, Side A, Band 3) 3) "Green Sleeves" - p. 46 (Record 2, Side B, Band 2) 4) "Merry Minstrels" - p. 52 (Record 2, Side B, Band 5) 5) "Blacksmith's Dance" - p. 84-85 (Record 8, Side B, Band 3)

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
3. If the children do not have a metronome, ask the music consultant if she does.	Chart Flash Cards Metronome
1. Additional verses can be found in Grace Nash's Verses and Movement book.	Orff Guide, pp. 10-15 Nash, Verses and Movement (IMC)
4. Teacher should read Dance in the "Study of Music" . p. 32	HRW, t.e., p. 32
1) The "polka" is basically a two-step: (Step - together - step)	HRW, p. 24 HRW, Record 8
2) Improvise your own dance steps	HRW, p. 26, Rec. 8
3) This is a stately English dance.	HRW, p. 46 HRW record 2
4) Have children devise own original movements for this dance round.	HRW, p. 52 HRW Record 2
5) This is a favorite German Dance.	HRW, p. 84-85 HRW record 8

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Rhythmically-cont'd.	Movements, cont. 6) "Totur" - p. 116 (Record 9, Side B, Band 2)
	7) "Tanko Bushi" - pp. 152-153 (Record 10, Side B, Band 3)
	b. Use Dance suggestions from Follett text. 1) "Dance Song" - p. 108b (Record 5605-A)
	2) "Ho Be Di Ah," - p. 126a
	3) "Debka Hora" - p. 134a
	4) "Cherry Blooms," - p. 150-151
	c. Use dance suggestions with IMC records.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
6) This is a mixer dance popular in the U.S. and Denmark. It is a basic two-step. (step - together - step)	HRW, p. 116 HRW Record 9
7) This is a Japanese Folk Dance.	HRW, pp. 152-153 HRW Record 10
	Follett, p. 108b Follett record 5605
2) Follow the words of the song for dance directions.	Follett, p. 126a
	Follett, p. 134a
4) This is one of the best known Japanese songs.	
c. Suggested IMC records:	
1) "Bowmar Library Dances"	IMC, R-1021
2) Orff's "Music for Children"	IMC, R-1019
3) "Free Rhythm Studies for Educational Dance"	IMC, R-1068
4) "Modern Dance - First Primer"	IMC, R-1058
5) "Music for Modern Dance"	IMC, R-1070
6) "Creative Dance" - Vol. I & II	IMC, R-1064, 1065

VOCAL ACTIVITIES

GOALS	ACTIVITIES
III. To Read Music	A. Music Symbols 1. Review Music Symbols
	2. Reviewing $\frac{6}{8}$ time a. Teach the children a rote song in $\frac{6}{8}$ time.
	b. While half of the children sing the song, the other half should clap on the strong beats of each measure. They will discover the song has two strong beats per measure. Since the time signature indicates there are six beats in each measure, each of these strong beats would be followed by two secondary beats. c. Have half the class sing while other half claps the beats, this time six beats in each measure with the strongest beats being "one" and "four."
	d. The children should discover through clapping how many beats each kind of note gets. ♪ = 1 beat ♩ = 2 beats ♩. = 3 beats ♩ ♩ = 4 beats ♩. ♩ = 5 beats 𝅗𝅥. or ♩. ♩. = 6 beats Explain the significance of the bottom number of the time signature. Have the children notice that each kind of note in $\frac{6}{8}$ time gets twice as many beats as it would get in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$.

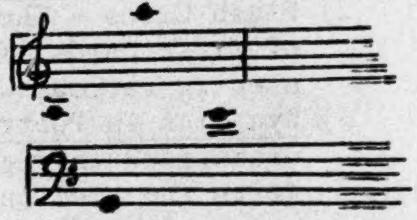
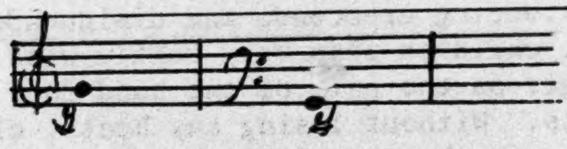
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1. Suggested review exercises a. Teacher should make a chart for music symbols which will be added to as new symbols are learned by the children. b. Teacher may make a set of flash cards of music symbols to be used in various ways for reinforcement of knowledge of music symbols. c. Teacher may use IMC materials to review music symbols. d. Use game on "George Frederick Handel" in resource section of this guide.	IMC, K-5019 "The Staff and It's Notes." IMC - K-5032A, "Let's Learn About Music" IMC - CH-1040 "Music Instruction Chart" IMC - F-1085, "Learning About Notes" IMC - TR-5003 "Music Notation and Other Exercises" IMC - TR-5008 "Notation of Pitch"
a. Suggested songs: 1) "All Hail Fridolin", HRW, p. 114 2) "My Little Bird," HRW, p. 112 3) "Night Herding Song," p. 180 (Follett)	HRW text Follett text
d. Use Threshold to Music Charts 61-68, 80-81, 108, (Teacher's Manual 81-86, 95, 108)	Threshold to Music

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	Music Symbols, cont. e. Apply the above procedures to $\frac{3}{8}$ time also, noticing that the strong beat in $\frac{3}{8}$ is beat "one" only.
	3. Introduce $\frac{3}{2}$, $\frac{2}{2}$, and ¢(alla breve or cut time) a. Review with the children that in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ a quarter note gets one beat. (most music is written in these time signatures). In $\frac{6}{8}$ and $\frac{3}{8}$ time, and eighth note gets one beat. (There is less music written in these time signatures). In $\frac{3}{2}$, $\frac{2}{2}$ and ¢ a half note gets one beat.
	b. Use songs from text in $\frac{3}{2}$, $\frac{2}{2}$, and ¢.
	4. Introduce the Bass Clef a. Play the scale tones on the piano so that children can hear and see the pitch difference between men's and women's voices.
	b. Note the difference between the names of the staves: Treble Clef Bass Clef
	c. Both staves use the same sequence of note names (A-G). However, the bass clef begins the sequence one space or line lower than the treble clef.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
e. Use Threshold to Music (Teacher's Manual, p. 98)	Threshold to Music
It is very difficult for the children to remember what the bottom number of the time signature means. Help them to remember that the bottom number refers not to any number of beats but rather to the kind of note that gets one beat. In the HRW, t.e., p. xviii, notice the way the meter signature is explained as $\frac{3}{4}$ = $\frac{3}{♩}$. If it is a fast tempo and should be felt as one beat to a measure, it is written $\frac{1}{𝅗𝅥.}$.	HRW, t.e. p. xviii
b. Suggested songs: $\frac{3}{2}$ "Young Person's Guide to the Orchestra" "Poor Wayfaring Stranger" $\frac{2}{2}$ "We are Climbing Jacob's Ladder" "Come Follow Me" "Robin Hood" ¢ "Water Come A Me Eye" "Zum Gali Gali"	HRW, p. 58 Follett text, p. 183 HRW, p. 166, p. 53 Follett text, p. 25 HRW, p. 128 Follett text, p. 132
a. 1) Women's voices: (soprano, alto) 2) Men's voices (tenor, bass) 	HRW, p. 113
c.  "G" is on the second line in the treble clef and on the first line of the bass clef.	HRW, t.e., p. 112

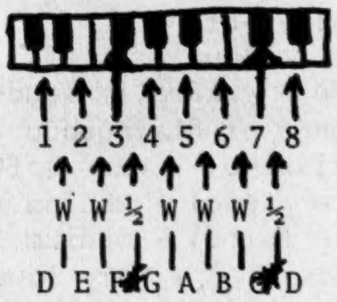
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	Music Symbols, cont. d. Rewrite the alto part of a song into the bass clef.
	e. Use letter game about Johann Sebastian Bach in resource section of this guide.
	5. Recognition of Dynamic Markings a. Most of the dynamics in HRW are found in the t.e. part. The procedure is usually to let the children decide, on the basis of the words, phrasing, and emotional feeling of the song just how the song should be sung. There are very few dynamic markings in the children's text.
	b. The following activities will help the children to remember the meanings of dynamic markings: 1) Dynamics Chart - The teacher should make a chart for dynamic markings to be displayed in the room, adding to it as each new marking is encountered in songs. 2) Flash Cards - The teacher may make a set of flash cards of dynamic markings to be used in various ways. 3) Dynamics in Poetry - Select a poem to be dramatized through the use of dynamics. Write the poem on the board. Add appropriate dynamic markings, accents, etc., for each line, having the children decide. Chant the poem, incorporating the dynamics. Add rhythm instruments or other sound effects, if they fit. 4) Introducing crescendo and diminuendo - Have children clap very softly with one finger on the palm of the hand four even beats. Without losing any beats, clap four more beats a little louder using two fingers. Increase this by one finger every four beats until all fingers are used in a loud clap. This should sound like a crescendo. Reverse the procedure to achieve a diminuendo.

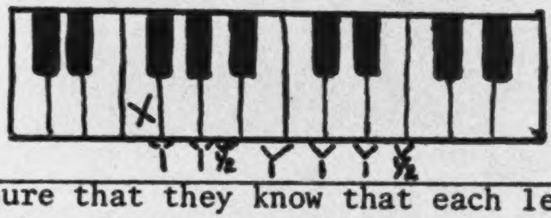
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
d. Refer to suggestions for teaching "My Little Bird, Where Do You Fly?" HRW, p. 112 (t.e. p. 113)	HRW text
a. Children in sixth grade should be able to use the following dynamic markings: a. p (piano) - soft b. f (forte) - loud c. crescendo - gradually louder d. decrescendo or diminuendo - gradually softer e. pp (pianissimo) - very soft f. mp (mezzo piano) - medium soft g. mf (mezzo forte) - medium loud h. ff (fortissimo) - very loud The children should be told that these words (piano, forte, mezzo, etc.) are Italian and mean "soft," "loud," "medium," etc., in that language. The children should observe these markings when they appear in music.	Follett, p. 206-207

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	B. Recognition of Form and Structure 1. Scalewise Patterns a. Review the Major Scale
	1) Using a large model of the piano keyboard, discover the scale patterns when starting on different notes. 
	2) Help them to see the need for ♯'s and ♭'s as a part of the scale.
	3) Give each student a worksheet containing several keyboards as above. Place an X where they should begin and have them color the correct notes.
	4) Set up the melody bells, the Orff instruments or use the piano. Let the students discover several major scales. Give them a paper with the name of the beginning note (as A♭). Let them write the remainder of the scale as they play the series of whole and half steps.
	5) Singing Scale Patterns Children should be able to sing scale patterns with syllables fluently. That is, they should be able to sing from any note in the scale to the next one up or down without difficulty. a) Singing from syllables chart: The teacher should establish "do" on the pitch pipe (D, E flat or E). Then by starting with "do," he should point to notes on the syllables charts moving up and down by step.

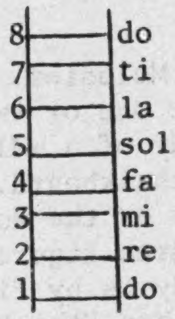
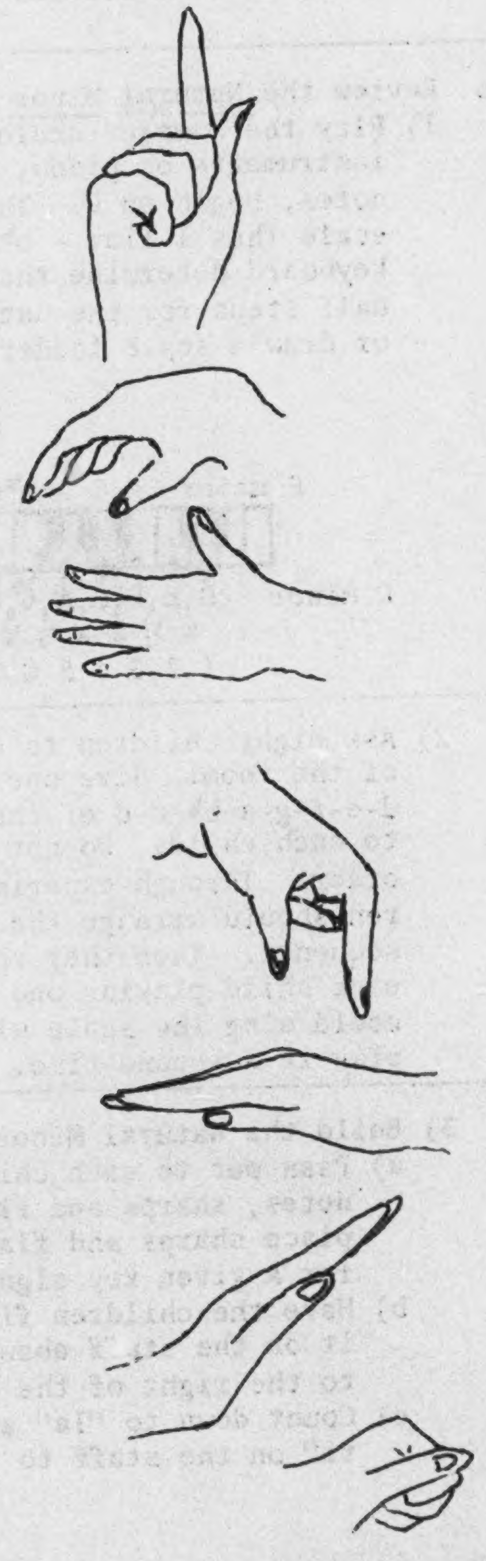
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
a. The major scale is a succession of eight notes with half-steps between the third and fourth steps (mi to fa) and 7th to 8th steps (ti to do).	HRW, t.e., p. xv Follett, p. 202 IMC, k-5033 A-F "It's Fun to Read Music" (Scales)
1. Do re mi fa sol la ti do 1 2 3 4 5 6 7 8 W W ½ W W W ½ Be sure that they understand that ½ steps occur between one note and the note nearest to it (sometimes black, sometimes white)	
3. 	
4. Be sure that they know that each letter of the alphabet from A-G must be represented in sequence beginning with the letter given to them.	IMC - K-5020 "Major and Minor Scales, Accidentals and Chromatics"
a) Syllable chart: do ti la sol fa mi re do Pitch in the keys of D, E flat or E. Check on pitch pipe to see if the top note is in tune. Teacher should tell the children to sing "big" steps when going up and "tiny" steps when going down. "Flatting" occurs when ascending steps are not big enough and descending steps are too big.	

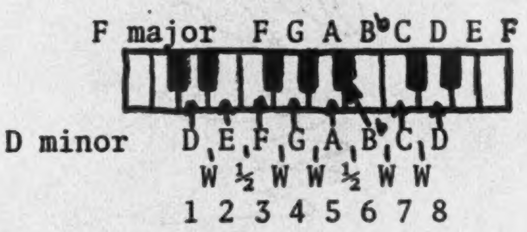
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	
	b) Scale patterns by hand levels: **Teacher should establish a given hand level for "do." He should then move his hand up and down in scale patterns while the children follow in singing.**

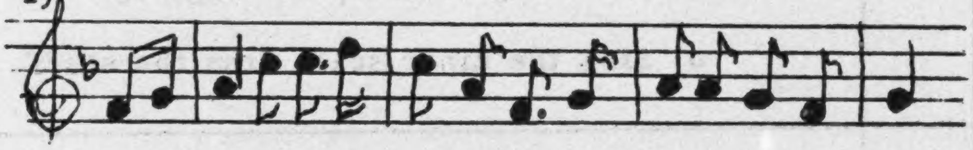
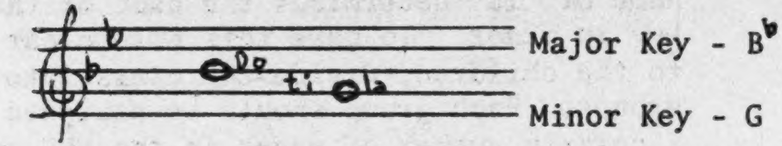
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
Scale ladder:  8 do 7 ti 6 la 5 sol 4 fa 3 mi 2 re 1 do	
b) 	
Do - 8	Threshold to Music Teacher's Manual, pp. 137-138, 29, 70, 76
Ti - 7	Chart 106, tm-122
La - 6	Chart 21, tm-37
Sol - 5	Chart 13, tm-29
Fa - 4	Chart 105, tm-122
Mi - 3	Chart 13, tm-29
Re - 2	Chart 53, tm-74
Do - 1	Chart 53, tm-47

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	c) Mystery Melodies 1) Write one or two phrases of the melody of a well-known song on the chalkboard. Do not write the title or the words. Have the children figure out what the melody is by first finding "do" and then "thinking" the syllables.
	2) Use IMC records for Ear Training.
	b. Review the Natural Minor Scale 1) Play the F major scale on bells, Orff instruments or piano, using the same notes, begin on D. This is the d minor scale (has 1 flat - b♭). Using a large keyboard determine the whole steps and half steps for the natural minor scale or draw a scale ladder of the minor scale.  F major F G A B♭ C D E F D minor D E F G A B C D W ½ W W ½ W W 1 2 3 4 5 6 7 8
	2) Ask eight children to come to the front of the room. Give one of the notes d-e-f-g-a-b♭-c-d of the resonator bells to each child. Do not have the notes in order. Through experimenting, the children should arrange the notes in the proper sequence. Then they should play the scale-each child playing one note. The class could sing the scale with them as they play it a second time.
	3) Build the Natural Minor Scale on the staff a) Pass out to each child a tagboard staff, notes, sharps and flats. Have them place sharps and flats on the staff for a given key signature. b) Have the children find "do" and place it on the staff about three inches to the right of the G clef sign. c) Count down to "la" and place "la,and ti" on the staff to the left of "do."

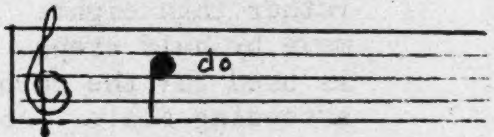
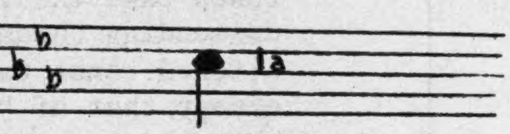
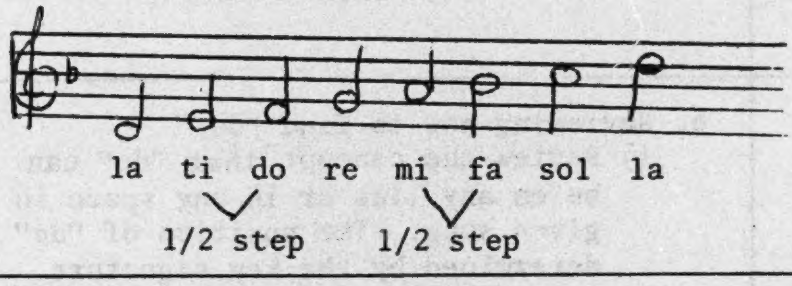
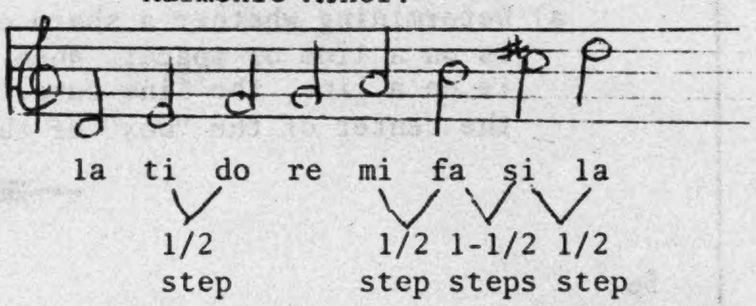
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1)  (Answer: ("Oh, Susanna")	
	IMC - R-1120, "Ear Training for Middle Grades".
1) Each natural minor scale has the key signature of a major scale. We say it is related to it. The minor scale begins on the 6th step (la) of the major scale. Note that the minor key note is one line or one space below the major key note. 	HRW, t.e., pp. xv, 23. Follett text, pp, 202-203, 204. Threshold to Music, (Teacher's Manual, pp. 106-107, 114-115.)
Vary this activity by using smaller groups. It might be fun to divide the class into four or more groups, giving each group a chance to get the jumbled notes into their proper sequence. Time each group to see which one is the quickest. This could be done with the major scale also.	Resonator bells
	Tagboard staffs, notes, sharps and flats from building. IMC, K-5033 G, "It's Fun to Read Music - Minor Scales"

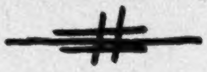
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	d) Complete the scale by placing the remaining notes up to "high la." e) Sing the minor scale from the staff.
	4) Sing songs in the natural minor.
	5) Review with the children that when a song ends in "do" it is in a major key. If a song ends on "la," it is in a minor key. The letter name of "do" determines the name of the key in major. The letter name of "la" determines the name of the key in minor. To make this more clear to the children, divide the class into groups. Each group should be assigned a certain number of pages in the HRW or Follett text in which to find songs in the minor key.
	c. Introduce the Harmonic Minor Scale 1) Sing several songs in the harmonic minor scale.
	2) Put the natural minor scale on the board and sing with the syllables.
	3) Change the scale to the harmonic minor by raising the seventh tone. Sing this scale ascending and have the children notice the "pulling" feeling between "fa" and "si." Sing the scale descending.

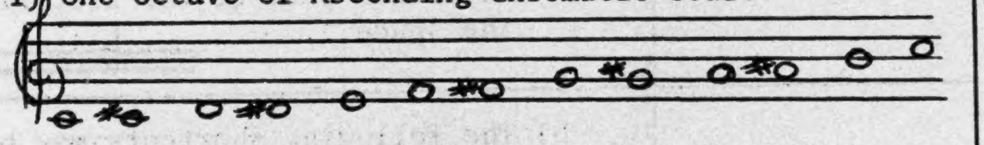
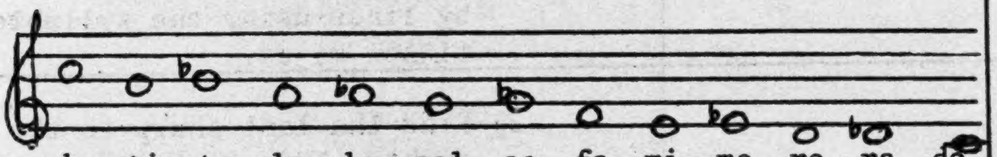
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
4) Suggested Songs: a) "Johnny Has Gone For A Soldier" HRW, p. 3 b) "Ghost of Tom" HRW, p. 28 c) "Rommel Drum" Follett, p. 67	HRW text Follett text
5) Examples: last note of song  C Major last note of song  C Minor	HRW text Follett text
1) Suggested Songs: a) "Tum Balalyka" HRW, p. 22 (d minor) b) "Greensleeves" HRW, p. 46 (e minor) c) "Fum Fum Fum" Follett, p. 96 (a minor) d) "Pierlala" Follett, p. 66 (d minor) e) "The Birch Tree" Follett, p. 119 (g minor)	HRW text Follett text
2) Natural Minor:  la ti do re mi fa sol la 1/2 step 1/2 step	
3) Harmonic Minor:  la ti do re mi fa si la 1/2 step 1/2 step 1-1/2 steps 1/2 step	HRW, t.e., p. 23 Follett, p. 203-204

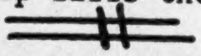
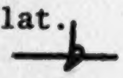
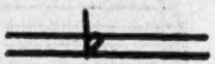
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	4) Isolate a phrase of one of the songs just sung and sing the syllables using "si" for raised sol.
	5) Some songs shift between major and minor.
	d. Introduce the Chromatic Scale 1) Sixth grade children should be introduced to all of the notes in the chromatic scale by syllables. The chromatic scale moves from "do" to "do" but contains thirteen tones rather than eight. All of the tones move by half steps. One set of names is used for the chromatic tones of the ascending scale. Another set is used for the chromatic tones of the descending scale. In the ascending chromatic scale, all of the altered tones take the vowel "i." In the descending chromatic scale, all of the altered tones take the vowel "e" except that of "re" which becomes "ra." When these chromatic tones appear in note songs, the children should know how to change the pitch and what syllable to call them.
	2) Use IMC materials.
	e. Reviewing how to find "do." 1) Review the concept that "do" can be on any line or in any space in a given song. The position of "do" is determined by the key signature. a) Determining whether a sharp or flat is on a line or space: When a sharp is on a line, the line cuts through the center of the "box" of the sharp. 

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
4) (The seventh step in the natural minor ("sol") becomes "si" in the harmonic minor).	
5) Suggested Songs: a) "Greensleeves" HRW, p. 46 b) "Skye Boat Song" Follett, p. 32	HRW text Follett text
1) One Octave of Ascending Chromatic Scale:  do di re ri mi fa fi sol si la li ti do One Octave of Descending Chromatic Scale:  do ti te la le sol se fa mi me re ra do Natural notes are underlined.	HRW text, p. 139
	IMC, K-5033H, "It's Fun to Read Music" (Chromatic Scales) IMC, TR-5005, TR-5007 "Syllable Guide for Flats and Sharps"
1) The teacher should make clear to the children the difference between key signature and time signature (see glossary). a) Use IMC materials.	HRW text, p. 13 IMC: K-5021, "Key Signatures" IMC: K-5032G, "Flats" IMC: K-5032H, "Sharps"

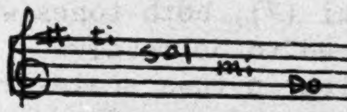
VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	When a sharp is in a space, the "box" of the sharp fills the space.  When the flat is on a line, the line cuts through the center of the round part of the flat.  When the flat is in the space, the round part of the flat fills the space. 
	b) The following shortcuts may be used for finding "do.": 1) When there are sharps, if the farthest sharp to the right is on a line, count down to "do" by lines using the syllables ti-sol-mi-do.
	2) Find the last sharp to the right. This is "ti." Go up one note to "do."
	3) When there are flats in the key signature, the second flat from the right is on the same line or space as "do."
	4) Find the last flat to the right. This is "la." Count down or up to find "do."
	c) Children's choice - Allow the children to choose songs. In order for a song to be sung, the child must tell where "do" is, the name of the first note and the key of the song.

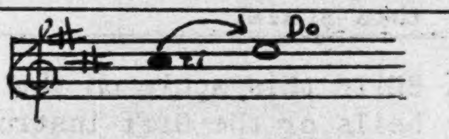
VOCAL ACTIVITIES

HELPS FOR THE TEACHER | MATERIALS

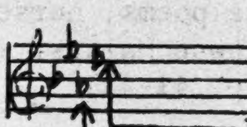
1)



2)



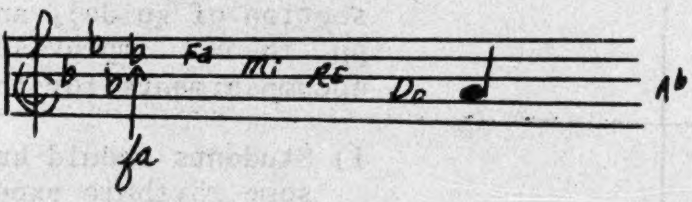
3)



last flat

Second to last flat is "do" (A♭)

4)


Fa
mi
Re
Do
A♭
fa

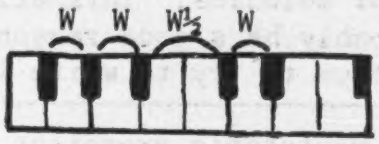
HRW text

Follett text

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	f. Review the Pentatonic Scale The pentatonic scale is based on 5 tones (penta-5, tonic-tone) These tones are do-re-mi-so-la. 1. Notice the arrangement of whole steps and one step of a whole and a half (between mi and sol). For example using the black keys on the piano you have the five tones of the pentatonic scale. (1 2 3 4 5 W W W½ W do re mi sol la)
	2. Because it does not contain fa (4), and ti (7), both tones which seem to need to be resolved, songs written in this scale are easy to compose and accompany. Many folk songs and oriental music are in this scale.
	3. Build this scale on the resonator bells or the Orff instruments. a) Improvise simple tune to favorite poems, nursery rhymes or Japanese Haikus. (See Orff Guide, p. 41-42)
	b) Sing favorite songs written in pentatonic (See harmony section of guide), and Orff Guide, pp. 18-38. Improvise ostinati accompaniments for them.
	1) Students should have had some rhythmic experiences before beginning this (Echo and group clapping are excellent).
	2) Start with one or two of the notes, perhaps sol and mi, and later add others from the five tones to be used (do-re-mi-sol-la).

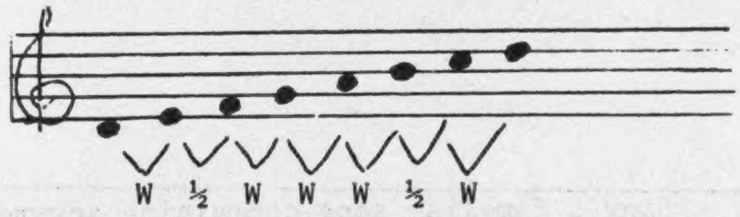
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1) 	HRW, p. 139 "Elements of Music Melody"
2) The scale does not use the 4th or 7th tones of the major scale. 1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 ↑ ↑ ↑ ↑ ↑ ↑ Do - Re - Mi Sol La Do	
	Orff Guide, pp. 41-42
b) Suggested Pentatonic Songs: HRW - See index in t.e., p. 332 Follett - See listing in Orff Guide, p. 40	HRW text Follett text Orff Guide
2) Any combination of the tones, do-re-mi-sol-la will result in a pleasant sound. Since they may start and end on any note of the scale, all students can have a rewarding experience.	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	3) As the students become more proficient have them try to remember the accompaniments or melodies. This will probably be a good reason for them to try to write it down.
	c) Use pentatonic exercises from Threshold to Music.
	g. Modal Songs -
	1) Sing songs from text that are built on modes.
	2) Teach "Scarborough Fair"(Dorian Mode). Ask Music Consultant for a Grade 6 Ginn text.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
c) Use charts 53, 75, 76-79, 81, 83-85, 91-99. (Teacher's Manual, pp. 91-92, 98-101, 110-111, 114-119, 129).	Threshold to Music - Second and Third Yrs. (Teacher's Manual)
g. The earliest chants were probably based on the pentatonic (5-tone) scale. As years passed, more tones were added to make up "modes" of 8 tones. There are 6 different modes, each has a different arrangement of whole and half steps. Example: Dorian mode begins on D and whole and half steps are arranged as follows: 	
1) Suggested songs: p. 92 - "Le premier mois d'l' anne's" (Aeolian Mode) p. 94 - "Plowing Song" - (Aeolian Mode) p. 193 - "O Come, O Come, Emmanuel" - (Aeolian Mode) p. 194 - "I Wonder As I Wander" - (Dorian) p. 206 - "Ríu, Ríu, Chíu" - (Dorian)	HRW text
	Ginn, Grade 6 text

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	h. Movement of Melody by Skips or Intervals 1. Many melodies move by skips. These skips are called intervals. . Children in the sixth grade should be able to recognize on the staff, build on the staff, and sing the following intervals: Second (step) — fifth third — octave fourth
	2. Have the children build intervals on the staff using the tagboard staffs and notes, or the chalkboard.
	3. Sing a familiar song containing several different intervals. Identify these intervals.
	4. Have the children sing the following syllable patterns as you point to the notes. Use either the syllable ladder or a scale on the staff on the board: Any "do" which is underlined is low "do"; any "do" which is not underlined is high "do." Ascending -- do-re-do-mi-do-fa-do-sol, do-la, do-ti, do-do. Descending -- do-ti, do-la-do-sol-do-fa-do-mi-do-re-do-do. Have the children identify the above intervals after they have sung the above exercise.

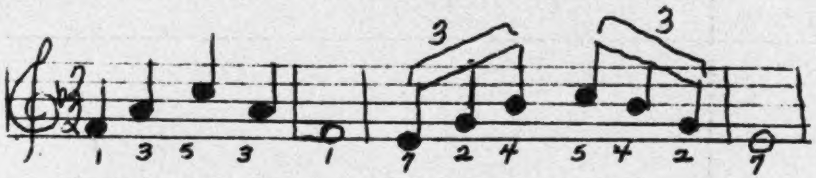
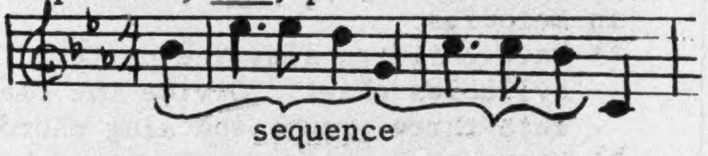
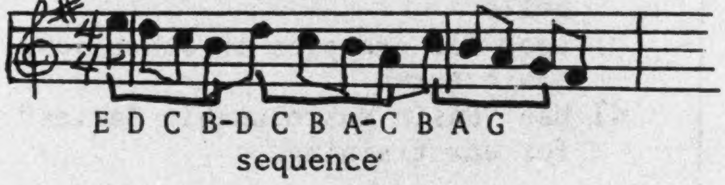
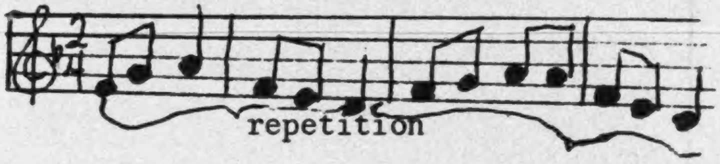
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
h. ("Interval" - distance between two tones)	HRW, p. 5 (t.e., p. 5)
1. The size of an interval is determined by calling the first note "1" and counting by steps up or down to the next note. If the second note is "4" the interval is a fourth. If the second note is "2" the interval is a second.	IMC: K-5022 "Intervals and Phrases." IMC: K-5074, "The Magic of Melody"
2. Decide on a key signature. Place the sharps and flats on the proper lines and spaces at teacher's discretion. Have children place a note on the second space of the staff. Have them place another note a fifth higher. Have children place a note in the first space of the staff. Have them place another note in the second space. Ask them what interval this is.	Tagboard, staff notes, sharps and flats from building.
3. Suggested songs: 1) "Roll On, Columbus" p. 4-5 2) "The Inch Worm" p. 182-3 (t.e., p. 182)	HRW text
4. Check the intervals on the piano to see if they are in tune, but do not play with the children. Make a small step between high "ti" and high "do."	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	5. Arpeggio a) Practice singing tones in arpeggio form. (See HRW, p. 17 and Threshold to Music, Chart 102).
	b) Sing with syllables, then with "loo" or "ah." c) Play arpeggios on melody instruments (Resonator or melody bells, piano, Orff Instruments).
	d) Find examples in the text. After singing through the chord patterns, try singing the song without further assistance.
	e) Listen for arpeggios in accompaniments of songs.
	i. Movements of Melody in Repeated Patterns of Sequence or Repetition. 1. When beginning a new piece look for sequence or repetitions in the melody line.

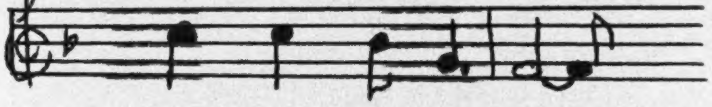
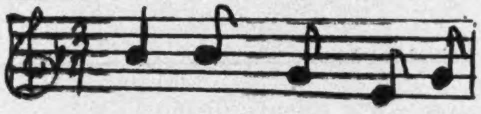
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
5. "Arpeggio" - Notes of a chord sounded one after another rather than simultaneously. a)  3 3 1 3 5 3 1 7 2 4 5 4 2 7 do-mi-sol-mi-do - ti-re-fa-sol-fa-re-ti I I V^7 V^7	
d) Example: HRW, p. 12 "Swinging Along"	HRW text
e) Example: HRW, p. 90 "The Herdsman"	HRW text
i. "Repetition" - a melody pattern repeated at the same pitch "Sequence" - a melody pattern repeated at a different pitch.	
1. Examples: a.) HRW, p. 2 "The Home Road" 	HRW text
b) HRW, p. 55 "Old Abram Brown"  E D C B-D C B A-C B A G sequence	HRW text
c) HRW, p. 107 "Summer Magic"  repetition	HRW text

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	a) Use "Basic Musicianship Series" (IMC) for ear training.
	2. Primary Chord (Sol-ti-re-fa) Review with the children that the notes sol-ti-re form the dominant or V chord. When the seventh (or fa) is added to the chord, it is called the dominant seventh chord. This chord is sometimes outlined in melodies. a) Have children sing the pattern from syllables chart. Divide the class into three groups and sing chord. b) Have three children simultaneously play the chord notes on the resonator bells. c) Look for examples in other songs in the basic texts. d) Use "Basic Musicianship Series" (IMC) for ear training.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
c) Ask them to look for one measure in the song where the notes would be high sol - low do - high sol - low do. terl, piao, terl, piao sol - do - sol - do Have the children "frame" the measure with their pointer fingers. d) Establish the tonality by singing do-mi-sol in the key of E flat. e) Sing the song through having the children sing syllables on the above pattern while the teacher sings "loo" on the other notes of the song.	IMC: K-5035 G-N
2. Examples: (Sol-ti-re-fa) HRW, p. 19 - "He's Got the Whole World in His Hands"  Whole World in his hands sol - sol -fa-re- do Follett, p. 57 - "Reap the Flax"  Card, Card it well and fa - fa - re- ti - re - (The root -(sol) in this chord has not been included; However, having the other three members of the chord make us hear it as the dominant seventh chord.)	HRW text Follett text IMC: K-5035

VOCAL ACTIVITIES

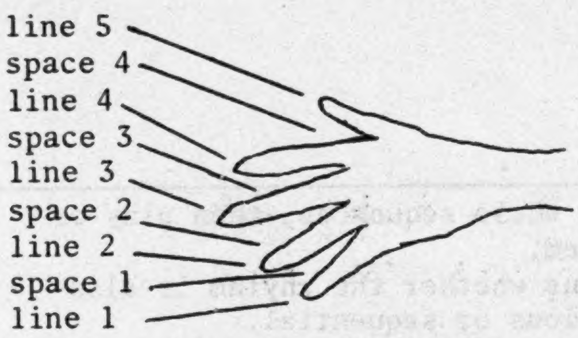
GOALS	ACTIVITIES
To Read Music - cont'd.	e. Use the fingers and thumb of the hand to represent the five lines and spaces of the staff. Decide on a position for "do." Play "do" on the pitch pipe. Holding the hand sideways in front of the children have them sing whatever notes you point to. This is a good warm-up exercise for introducing a specific key in note singing. f. See Threshold to Music, (Teacher's Manual, p. 140)
	3. Movement of melody on tones of primary chord patterns. a. Primary Chord (Do-Mi-Sol-Do) Review the singing of the primary chord pattern (do-mi-sol-do). Explain to the children that if we put these notes together and sang them or played them simultaneously, we would produce a chord. This is called the tonic or I chord. This chord is sometimes outlined in melodies where we sing only one note at a time.
	1) Have children sing the pattern from syllables chart. Divide the class into three groups and sing chord. 2) Have three children simultaneously play chord on resonator bells. 3) Look for examples in other songs in the text books.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER

MATERIALS

e.


line 5
space 4
line 4
space 3
line 3
space 2
line 2
space 1
line 1

f. Specific intervals are listed here.

Threshold to Music

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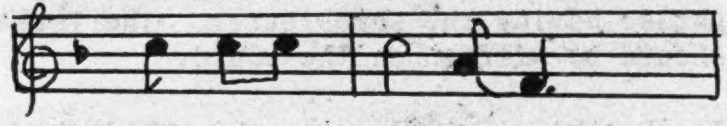
a. Example: HRW, p. 19

"He's Got The Whole World In His Hands"

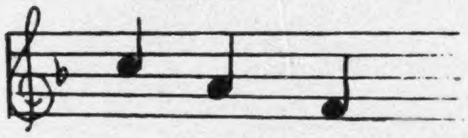


He's got the whole world
sol -sol-sol- sol -mi-do

HRW text

Example: Follett, p. 90-91

"Cuckoo"



hul - dri - ah
(sol - mi - do)

Follett text

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3) Example: Follett, p. 184 "Fengyang Drum"
   a) Read and discuss the words and the origin of the song.
   b) Have the children find "do."

Follett text

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Read Music - cont'd.	
	b. Isolate these sequences, then play or sing them. c. Determine whether the rhythm is also repetitious or sequential. d. Listen for repetition and sequence in listening activities.
	4. Recognizing Like Phrases When teaching a new song by rote, have the children listen for like-phrases. While the teacher sings the song on the syllable "loo," a phrase at a time, the phrases should be labeled by the children by letter, each like-phrase having the same letter. The letters should be written on the board. In singing songs by note, the children should get into the habit of looking for like-phrases before they start to sing the song.

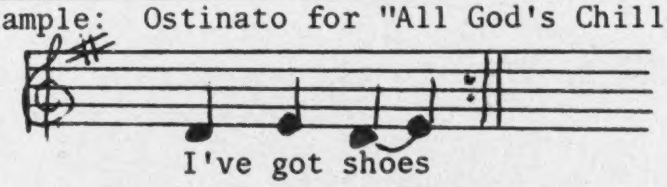
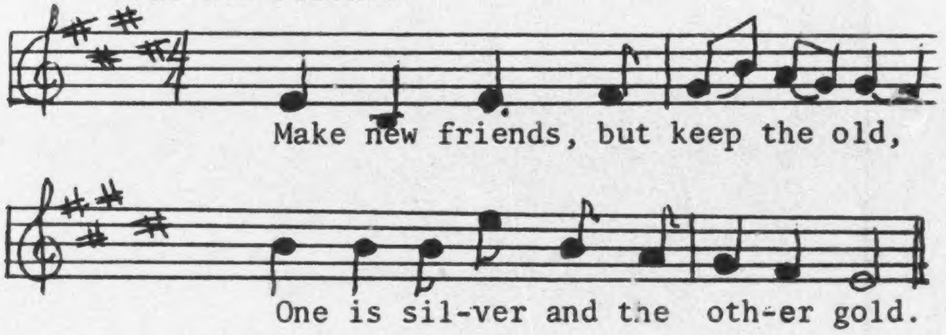
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
c) See also HRW, p. 38, 87, 112, 124, 184	
4. Examples for like phrases:	
a. HRW, p. 36-37 "The Minstrel Boy" phrase 1 - A phrase 2 - B phrase 3 - A phrase 4 - B	HRW text
b. HRW, p. 207 "Music in the Air" phrase 1 - A phrase 2 - A phrase 3 - B phrase 4 - B'	HRW text
c. Follett, p. 66 "Pierlala" phrase 1 - A phrase 2 - A phrase 3 - B phrase 4 - C	Follett text
d. Follett, p. 59 "Midsummer Eve" phrase 1 - A phrase 2 - B phrase 3 - C phrase 4 - D phrase 5 - B	Follett text

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Sing in Harmony	A. Children should be able to sing simple accompaniments (harmonies) and music in two and three parts. 1. Try singing a song adding a simple ostinato. (Music written in the pentatonic (do-re-mi-sol-la) lends itself to short music accompaniments.)
	a. Example: "All God's Chillen Got Shoes" (p. 110-113 teacher's manual of Threshold to Music)
	b. Use other pentatonic songs. 1) Children will probably have greater success if they begin by improvising an instrumental ostinati on the bells or Orff Instruments, and then adding words to these so that they might be sung.
	2. Review rounds, canons, and descants a. Refer to suggestions in texts.
	b. Combination Rounds - The following rounds can be sung together: "Make New Friends" "Sing Together" "Three Blind Mice" "Are You Sleeping?" "Row Your Boat"

VOCAL ACTIVITIES

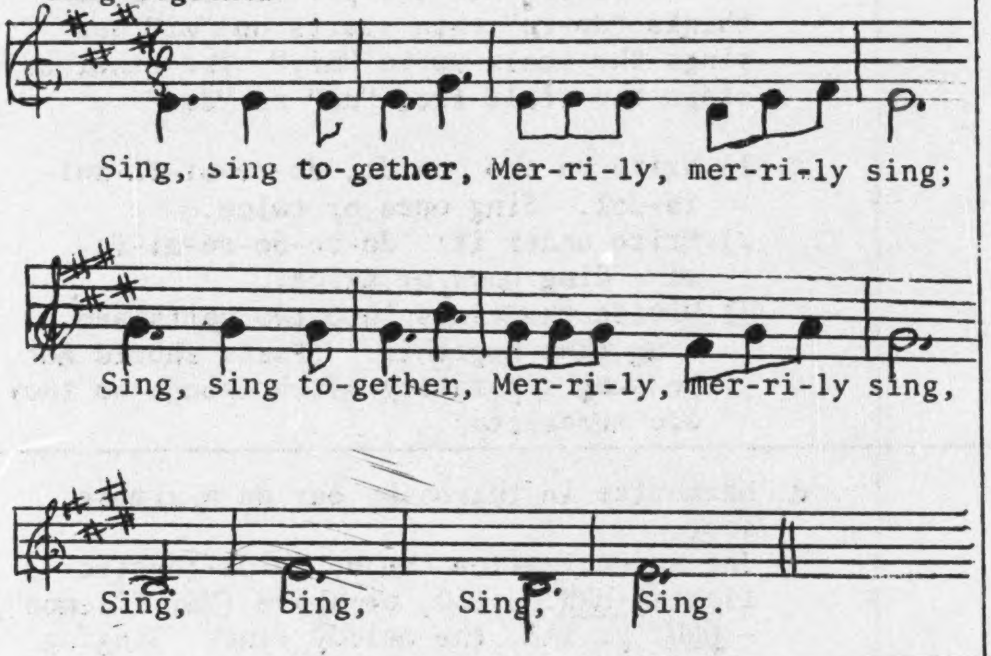
HELPS FOR THE TEACHER	MATERIALS
1. "Ostinato" - Short, repeated pattern	
a. Example: Ostinato for "All God's Chillen"  I've got shoes	Threshold to Music and Teacher's Manual
b. Other Suggested songs in the pentatonic: 1. See HRW, t.e., Index - p. 332 2. See Orff Guide, p. 40(Lists Follett songs)	HRW text Follett text Orff guide
2. a. Suggested Songs: 1) HRW - t.e., p. 332 (Index) a. Descants b. Rounds and Canons 2) Follett - t.e., p. 220 "Rounds, Canons, and Descants"	HRW text Follett text
b. Examples of Combination Rounds: "Make New Friends"  Make new friends, but keep the old, One is sil-ver and the oth-er gold.	

VOCAL ACTIVITIES

GOALS	MATERIALS
To Sing in Harmony - con't	
	c. Partner Songs - These are a combination of two different songs which can be sung together. Example: "Solomon Levi" "Spanish Cavalier"
	3. Reviewing Two-part Singing a. Divide class into two parts. One half sing do-re-do-re-mi-fa-sol-la while the other half sings on ascending scale.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
"Sing Together"	
Partner songs are available in the following books: "Partner Songs," Bechman, Ginn and Co. "More Partner Songs," Bechman, Ginn and Co.	Golden Book of Favorite Songs. Partner Songs More Partner Songs


Sing, sing to-gether, Mer-ri-ly, mer-ri-ly sing;
Sing, sing to-gether, Mer-ri-ly, mer-ri-ly sing,
Sing, Sing, Sing, Sing.

a. Some other easy exercises of the same type:

do-re-mi-fa-mi-fa-sol
do-re-do-re-do-re-mi

do-re-mi-mi-fa-fa-sol
do-re-do-do-re-re-mi

do-mi-sol-la-sol
do-do-mi-fa-mi

mi-fa-sol-la-sol
do-re-mi-fa-mi

sol-la-ti-do-ti-la
mi-fa-sol-la-sol-fa

do-re-mi-fa-sol
do-ti-do-re-mi

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Sing in Harmony - con't.	b. Divide class into two parts. One half thinks "do-re" then starts on "mi" and sings the scale up to "mi." The other half sings the scale from "do" to "do." c. 1) Write on the board: do-re-mi-fa-sol-la-sol. Sing once or twice. 2) Write under it: do-re-do-re-mi-fa-mi. Sing once or twice. 3) Divide the class into two parts and sing them together. (Parts should not be sung separately often enough so they are memorized).
	d. Harmonize in thirds by ear on a simple song. The harmonization can be below (Mystic Lights)-HRW, p.150, or above ("Si Pilemon") - HRW, p. 148, the melody line. Singing in thirds above the melody line has a sound used in "barbershop quartet" music.
	e. Sing many two-part songs. 1) Sing simple harmonies written in thirds as: "In Summer, the Sunshine Is Brightest" (HRW, p. 106) "Wonderful Copenhagen" (HRW, p. 184)
	2) Sing other two-part songs which are not basically sung in thirds: "Tum Balalyka" (HRW, p. 22) "These Things Shall Be" (HRW, p. 15)

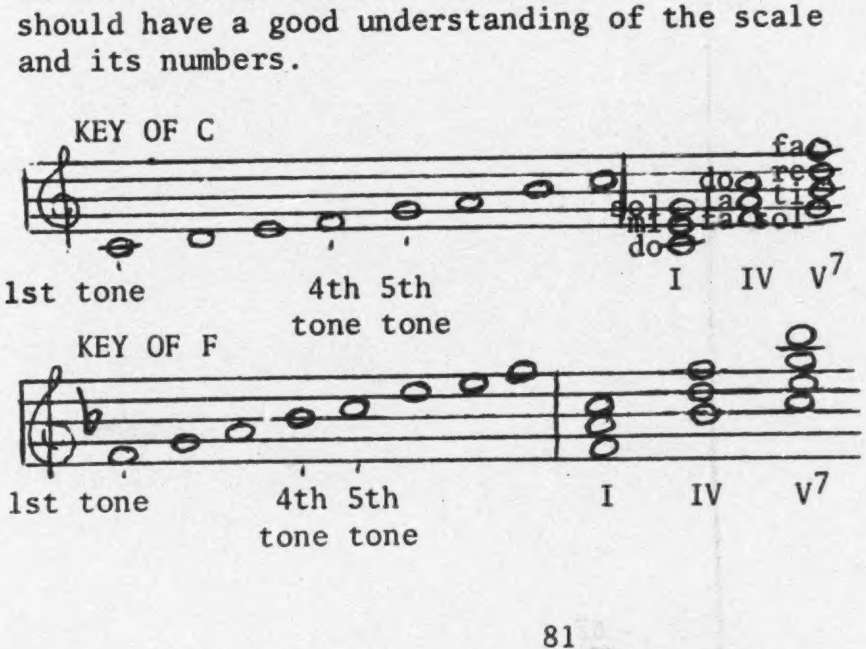
VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
d. Example: "I See the Moon" I see the moon, the moon sees me, Down through the leaves of the old oak tree, Please let the light that shines on me, Shine on the one I love. Refrain: Over the mountain, over the sea, Back where my heart is longing to be, Please let the light that shines on me, Shine on the one I love. I hear the lark, the lark hears me, Singing a song with memory, Please let the lark that sings to me, Sing to the one I love. (Refrain) Pitch this song in the key of F. It starts on low sol (middle C). Harmonize in thirds on the refrain. (The melody starts on "mi"; the harmony on "sol.")	HRW text
	HRW text
2) Notice whether the parts are moving in parallel motion (same direction) or are moving in contrary motion (opposite direction).	HRW text

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Sing in Harmony - con't.	3) Use variations in teaching part songs. a) Combine instruments with voices. Play one part on the bells and then later add the words. b) The teacher may sing one part while the group sings the other. c) Have the class sing one part with the recording of the song, then try having the class sing another part on the next time through. d) Listen to the recording of the piece and follow one part visually in the book. e) Try to show by high and low hand signals the contour of one part either by listening to or looking at the music. (Usually the recordings use 2 definite voice qualities or instrument and voice combinations so that it is easy to follow the parts aurally.)
	B. Introducing Three-part Singing 1. Sing a simple two-part song in thirds and add a descant. 2. Sing songs which have a melody part with the accompaniment part basically in thirds. 3. Sing songs which have a melody which follows a chord pattern and whose harmonies are also structured as chords. a) Review the primary chords. b) Review the scale. c) Building a Chord The children should be told that the I chord is built on the first note of the scale, the IV chord on the fourth note of the scale, and the V^7 chord on the fifth note of the scale. The I and IV chords contain three notes. These notes are built of thirds above the root. The

VOCAL ACTIVITIES

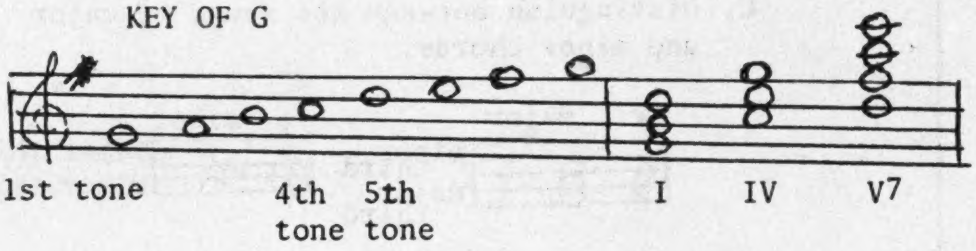
HELPS FOR THE TEACHER	MATERIALS
3) See HRW, t.e., pp. iv and v	HRW text
1. Example: "Du, du liegst mir im Herzen" (HRW, p. 72)	HRW text
2. Example: "Spinn, spinn, meine liebe Tochter" (HRW, p. 70)	HRW text
3. Example: "Jacob's Ladder" (HRW, p.166)	HRW text
a) Use pages 16-17 in HRW to review the chords. This page is in the student text and gives a step-by-step procedure for review.	HRW text Threshold to Music, Charts 103-104
b) In order to understand chords, the student should have a good understanding of the scale and its numbers.	
c)  KEY OF C sol mi do do la fa fa re ti sol 1st tone 4th 5th tone tone I IV V7 KEY OF F 1st tone 4th 5th tone tone I IV V7	

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Sing in Harmony - con't.	V^7 chord contains four notes. These notes are also built of thirds above the root. The seventh of the V^7 chord refers to the fact that the top tone of the chord is an interval of a seventh above the root of the chord. In order to hear the harmony of these chords, the children should sing them by syllables: I chord - do-mi-sol IV chord - fa-la-ti V^7 chord - sol-ti-re-fa The IV and V^7 chords should be sung starting on low fa and sol, respectively, when the top notes are out of the children's range.
	d) Inverted Chords The chords are not always found in root position (do-mi-sol). A chord composed of mi-sol-do is also considered to be the I chord. It is said to be inverted. (Sometimes in the V^7 chord the fifth note is left out. This does not change the chord significantly.)

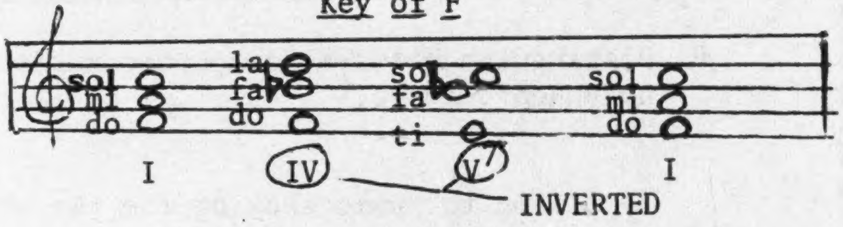
HELPS FOR THE TEACHER	MATERIALS

KEY OF G

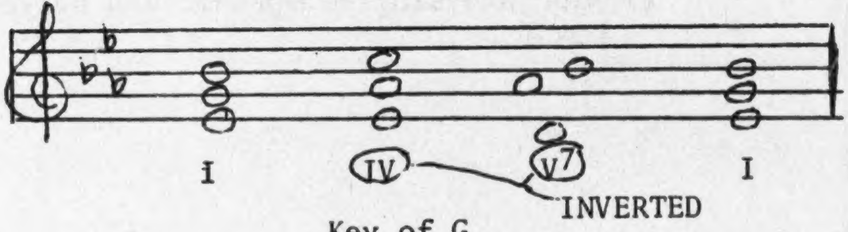

1st tone
4th tone
5th tone
I
IV
V7

d) Examples:

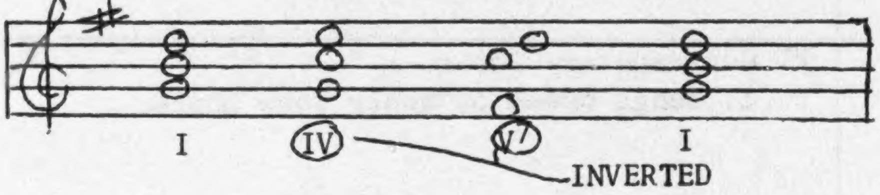
Key of F


sol
mi
do
la
fa
do
sol
fa
ti
sol
mi
do
I
IV
V7
I
INVERTED

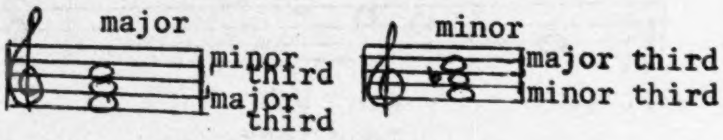
Key of E^b


I
IV
V7
I
INVERTED

Key of G


I
IV
V7
I
INVERTED

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Sing in Harmony - con't.	C, Distinguish between the sound of major and minor chords.  major minor third major third minor major third minor third Notice the position of the intervals. Describe the difference in sound (minor is often said to sound somber, etc.)
	D. Distinguish between Dissonance and Consonance 1) Sing songs which contain dissonances and contrast this sound with much of the rest of the piece.
	E. Distinguish between homophonic music and polyphonic music. 1) Listen to music showing the two styles 2) Find and sing homophonic and polyphonic music.
	F. Contemporary Ideas 1. Songs based on Whole Tone Scale.

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
C, See HRW, p. 18 (t.e., p. 18)	
D. "Dissonance" - tension, needs to be resolved. "Consonance" - Feels rested or complete. 1) Suggested songs: HRW, p. 182 - "Inch Worm" HRW, p. 55 - "Old Abram Brown" HRW, p. 194 - "I Wonder As I Wander" (ends in dissonance)	HRW, p. 140 HRW text
E. See HRW text, p. 49 and 86 "Homophonic" - Voices move together in harmony "Polyphonic" - Each voice sings an independent melody 1) HRW Records (text p. 49-51) Record 8, Side B, Band 1 2) Examples: a) HRW, p. 49 - "Lure Falconers, Lure" (polyphonic) b) HRW, p. 53 - "Come, Follow Me" (polyphonic) c) HRW, p. 86-87 - "Evening Prayer"(homophonic) d) HRW, p. 61 - See time line	HRW records HRW text HRW text
1. Refer to "Elements of Music: Melody" , HRW,p. 139 Listen to "Voiles" by Debussy. (Composition based on whole tone scale)	HRW text HRW record

VOCAL ACTIVITIES

GOALS	ACTIVITIES
To Sing in Harmony - con't.	2. Songs based on the Twelve Tone Row a. Listen to "Composition for Synthesizer" - HRW, p. 187 (Record 11, Side B, Band 4a-4c) b. Listen to "Fourth String Quartet" HRW, p. 160 (Record 11, Side A, Band 4) c. Study and sing "Play on Notes," HRW, p. 188 3. Songs that are Tonal, Atonal, and Polytonal. a. Listen to "Scaramouche Suite" (HRW record 11, Side A, Band 4)
V. To Create Music	A. Write a melody to a poem. **Select** a poem. Have the children discover the meter and write the notes for the rhythm of the first line. Establish the key by singing the scale or do-mi-sol-do. Have children suggest a melody. Choose the most interesting one and write it on the board. Continue in this manner until the song is completed. Try to develop a sense of unity. (One way this can be done is through repeated phrases). A variation of this activity would be to use a poem which the children have made up.
	B. Write an opera. Group decides on a topic. The teacher starts by asking a question in singing. One child answers in singing. Teacher asks another question in singing, another child answers, etc. If something interesting develops, try to remember the melodies. Select a group to represent the chorus and other children to be soloists. Present the opera for another class. Listen to the record "Let's Make An Opera" by Benjamin Britten.
	C. Write simple descants or harmony parts for songs.
	D. Create music in Non-Traditional Tonalities

VOCAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
2. All 12 tones of the chromatic scale are present. a. See discussion of "Electonic Music" - HRW, p. 186-187, 190).	HRW text HRW text (t.e.) HRW records
a. Refer to suggestions in HRW, teacher's edition, p. 161.	HRW, t.e.
A. See "poetry" in classified index of teacher's editions. (Follett, p. 22; HRW, p. 331)	
Refer to page 41a, Follett text, Teacher's Manual.	Record "Let's Make an Opera" by Benjamin Britten (London Recording) (IMC)
D. See "New Music of Your Own" HRW, p. 162-163 (t.e.) and "Compose Your Own Electonic Music" HRW, p. 186-187 (t.e.)	HRW, text (t.e.)

CLASSROOM INSTRUMENTAL PROGRAM

Behavioral Objectives.

I. To develop music skills through use of melodic instruments.

- The student will be able to play melodic patterns on the bells by note to accompany vocal selections.

- Given the home tone, the student will be able to play the major scale and its relative minor on the keyboard.

- The student will be able to play on the keyboard the I, IV, V^7 chords in the keys of C, F and G.

- The student will be able to identify by letter names the notes in the treble and bass clefs.

II. To develop music skills through use of the autoharp.

- The student will be able to play the autoharp by reading chord symbols or numerals in two- and three-chord accompaniments in the keys of C, F and G.

III. To develop music skills through use of rhythm instruments.

- The student will be able to read and play rhythmic accompaniments to vocal selections on percussion instruments.

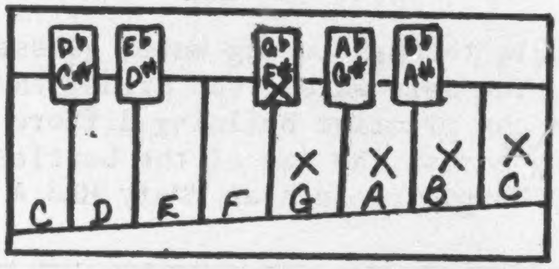
IV. To develop self-expression and imagination through creative instrumental experiences.

- The student will be able to improvise rhythmic and harmonic accompaniments to familiar songs using the classroom or Orff instruments.

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
I. To Develop Music Skills Through Use of Melodic Instruments	A. Accompaniment to vocal music using Melody and Resonator Bells. 1. Select a song from "Instrumental Skills: Bells" in the classified index of the HRW text (t.e., p. 332) or from "With Parts for Instruments - Bells" from the classified index of the Follett text (t.e., p. 220) 2. In order to have all children learning the bell parts at one time, the teacher should ditto a representation of the resonator bells or melody bells that are used in this song. After the children have learned the song, teach them the bell part. Have half the class singing while the other half practices playing the bell part on the dittoed copies. 3. The teacher should accompany on bells. When they are practicing, this should be sung slower. When the entire class has had time to practice on their dittoed copy, select one child to play it on the bells while the class sings.
	B. Accompaniment to Vocal Music Using the Orff Instruments 1. Refer to "Use of the Instruments" pp. 18-42 in Orff Guide. 2. Choose songs based on the pentatonic (5-tone) scale (Do-Re-Mi-Sol-La). a. HRW text p. 40 - "Turn Ye to Me" p. 42 - "Comin' Thro' the Rye" p. 144 - "The Purple Bamboo" p. 147 - "Dune of Tosa" p. 155 - "Arirang" b. Follett text - see listing under "Voices of the World," Orff Guide, p. 40 c. Other song examples may be found in Orff Guide, pp. 21-38 and in Nash's Music With Children, Series I, II, and III, and Orff's Music For Children, Series I-V.

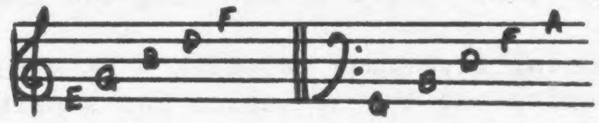
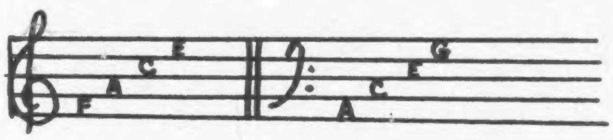
INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
Example: HRW, p. 20-21 "The Peddler"  D♭ C♯ E♭ D♯ G♭ F♯ A♭ G♯ B♭ A♯ C D E F G A B C	HRW text, Follett text
Try to make these as close to the real size as possible, using one piece of construction paper for each child with the above set of bells. Pencils (eraser end) may be used for mallets. Children should aim to get a free bouncing movement.	Master codo White construction paper
Prepare the Orff Instruments by removing all bars that are not in the pentatonic scale for each song. Example: Key of C - Use all bars of CDEGA Key of F - Use all bars of FGACD Key of G - Use all bars of GABDE	Orff Instrument Guide HRW text Follett text Nash, Music With Children (IMC) Orff, Music For Children, (IMC)

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
To develop Music Skills Through Use of Melodic Instruments - cont'd.	C. Playing Melodies on Tuned Water Glasses Build a major scale through tuning water glasses or pop bottles. The more water, the higher the pitch. Children can practice building different chords by blowing across the top of the bottles. Simple songs may be played such as "Mary Had A Little Lamb."
	D. Accompaniment to Vocal Music Using the Pianet or Piano 1. Review the letter names of notes for treble and bass clefs. a. Names of the lines - Review the treble clef as the G clef, having the children notice that the curved loop of the clef sign goes around the G line. By using the first letters of the saying, "Every Good Boy Does Fine," we discover the letter names of the lines from bottom to top. Review the name of the lines of the bass or F clef by using the first letter of the saying "Good Boys Do Fine Always." b. Names of the Spaces for treble clef, use the word F-A-C-E from bottom space to top. For bass clef, use the first letter of the saying "All Cows Eat Grass". c. To review lines and spaces, have children make up words using the music alphabet by writing notes on the staff, the letter names of which spell a word. (See Vocal Resource for specific examples of stories using words written with notes). 2. Review Five-Finger Melodies in Keys of C and F.

INSTRUMENTAL ACTIVITIES

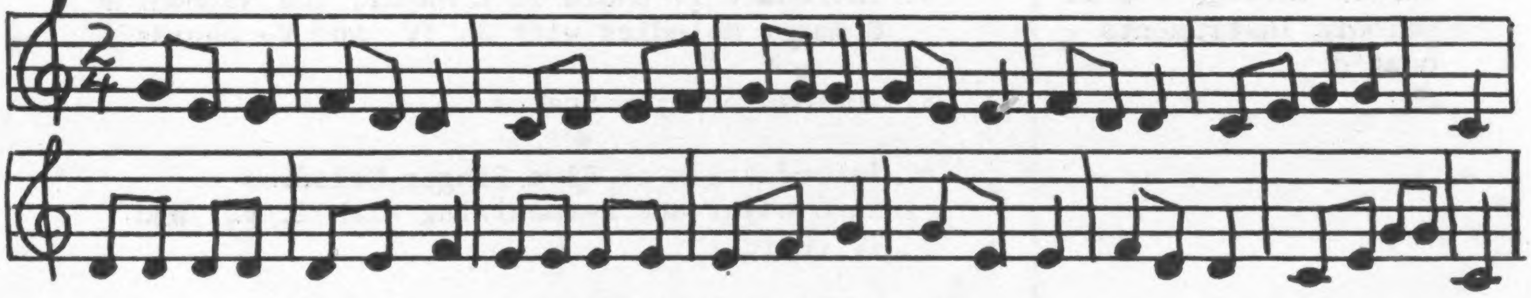
HELPS FOR THE TEACHER	MATERIALS
Bottles can be labeled one through eight and the water line marked with tape. In this way you can fill the bottles and build the scale faster for later use.	Glasses or bottles
a.  b.  	
2. Teacher may wish to read through "Keyboard" detailed lesson plans, Part I (Lessons 1-12) which were used in grades 4 and 5. It may be necessary to review some of these lessons.	"Keyboard" detailed lesson plans.

GOALS	ACTIVITIES
To Develop Music Skills Through Use of Melodic Instruments - cont'd.	Activities to make review more interesting: a. Autoharp accompaniment - As a child plays a five tone melody and the class practices on their tagboard another child may accompany the tune on the autoharp. Ask the Music consultant to help figure out the Chords if they are not there. b. Mystery songs - Since many of the songs suggested are very well known, teachers may write them on the board and have the class discover what the name is by playing it on the piano. After they discover the melody, have the children sing the song. c. Transposing five-tone melodies - Have the class write out the syllables for a particular song. After they have completed this have them find these same syllables in another key. They may now play the same song in a new key.
	3. Review the I and V^7 chords. Follow the procedures given in part I (Grade 4-5) of the Keyboard lesson plans.

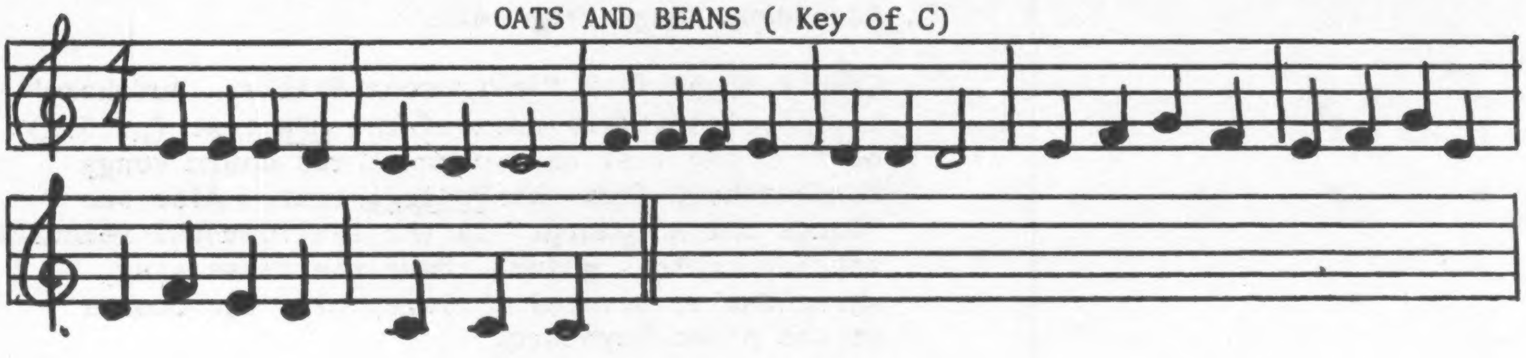
INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS

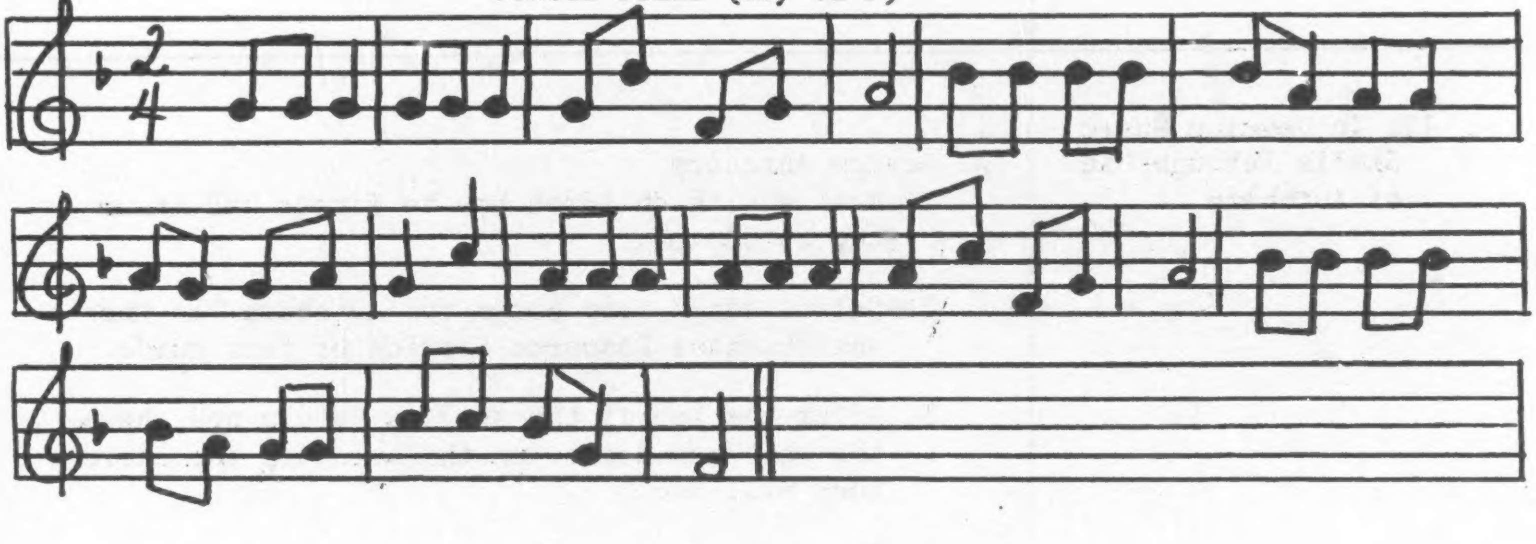
LIGHTLY ROW (Key of C)



OATS AND BEANS (Key of C)



JINGLE BELLS (Key of F)



INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
To Develop Music Skills Through Use of Melodic Instruments - cont'd.	4. Introduce IV Chord in C Major, and harmonize C major melodies with I, IV, and V_7 chords. 5. Introduce Major Scales 6. Introduction of Five Finger Melodies in G major and harmonizing with I, V_7, and IV chords. 7. Accompany songs from text. Choose songs from "Instrument Skills: Autoharp" in the classified index of the HRW text (p. 332) or from the list of two and three chord songs for Autoharp from the Follett text. Also see "Songs for Autoharp," in the instrumental resource section of this guide. Have the class sing while one or several children play the chords at the piano keyboard.
II. To Develop Music Skills Through Use of Autoharp	A. Review Autoharp 1. Review with children how to finger and strum the autoharp. 2. Select songs from "Songs for Autoharp" in the Instrumental Resource Section of this guide. 3. After the key of the song is determined, have the children locate on the autoharp the chords they will use. 4. The index finger goes on the I chord, the third finger on the V_7 chord and the fourth finger on the IV chord. While one child actually plays the autoharp, the others should pretend to be fingering and strumming at their desks.

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
4. See "Keyboard" lessons 13-16.	Keyboard lessons plans
5. See "Keyboard," lesson 17.	
6. See "Keyboard," lessons 18-24.	
7. Initially this should be done with songs having one chord and then two and three chords. When introducing songs with two or more chords, have one child designated to play the I chord, another to play the IV chord and another to play the V^7 chord. (These would have to be played in different octaves) Each child should be ready to play his chord when it appears. Start by playing chords in the right hand and later with the left hand. Have the children follow the chord numerals initially and later play the chords by ear.	Pianet or Piano Tagboard Keyboards HRW text Follett text
1. The classroom teacher should use the autoharp frequently in accompaniments that are too difficult for children to play. This helps children to associate harmony with the songs they sing.	Autoharp Autoharp Charts
3. Use Autoharp Charts found in each building.	
4. Children in the sixth grade should be able to play two and three chord accompaniments on the autoharp in the keys of C, F and G. A breakdown of the chords in each key is as follows: Key of G I chord (tonic) - G Major V^7 chord (dominant-seventh) - D Seventh IV chord (sub-dominant) - C Major Key of F I chord (tonic) - F Major V^7 chord (dominant-seventh) - C Seventh IV chord (sub-dominant) - B Flat Major	

INSTRUMENTAL ACTIVITIES

GOALS	ACTIVITIES
III. To Develop Music Skills Through Use of Rhythm and Other Instruments	A. Accompaniment to Vocal Music Using Percussion Instruments. 1. Refer to suggestions in HRW teacher's edition. 2. See Follett Classified Index, "With Parts for Instruments," p. 221. B. Accompaniment to Vocal Music with Band or String Instruments. 1. Refer to suggestions in HRW teacher's edition. 2. See Follett Classified index, "With Parts for Instruments," pp. 220-221.
IV. To Develop Self-Expression and Imagination Through Creative Instrumental Experiences	A. Experimentation and Composition. 1. "Compose Electronic Music" (See HRW, p. 186). 2. "Compose Percussion Accompaniments" (See HRW, p. 132). 3. "Compose New Music of Your Own" (See HRW, p. 162-163).

INSTRUMENTAL ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1. Suggested Songs from HRW: p. 12 - "Swinging Along" p. 20 - "The Peddler" p. 122 - "Me gustan todas" p. 124 - "Río Río" p. 127 - "In Bahia"	HRW text Percussion Instruments
1. Suggested songs from HRW: p. 8 - "God of Our Fathers" (Trumpet, Clarinet, flute or violin) p. 47 - "Greensleeves" (Violin) p. 50 - "Now is the Month of Maying" (flute) p. 90 - "The Herdsman" (Violin, clarinet, string bass) p. 94 - "Plowing Song" (Flute) p. 117 - "Far in the Mountains" (Flute, Violin, or French Horn) p. 122 - "Me gustan todas" (Trumpet, clarinet, or flute) p. 150 - "Mystic Lights" (Flute or Violin) p. 197 - "Christmas is Coming" (Flute or violin)	HRW text Band and String Instruments
	HRW text

CLASSROOM LISTENING PROGRAM

Behavioral Objectives.

I. To develop good listening habits.

- The student will develop good listening habits by:

a. being attentive during performances.
b. being respectful of performers.
c. being considerate of other members of the audience.
d. showing appreciation through applause.

II. To distinguish between various mediums of performance.

- Given recorded examples of orchestral music selections, the student will be able to identify the medium of performance and featured solo instruments.

III. To distinguish between various forms of music and music of various composers.

- The student will be able to state distinguishing features of the following musical forms:

a. concerts
b. symphony
c. overture
d. opera
e. suite
f. ballet
g. operetta
h. musical comedy
i. program music
j. jazz

- Given recorded examples of music by Beethoven and Stravinsky, the student will identify the composer and list major identifying characteristics of the music of the era the composer represents.

- The student will be able to state contemporary innovations regarding the organization of musical sound.

IV. To develop self-expression and imagination through creative listening activities.

- The student will be able to respond to music with physical movements expressive of the tempo, meter, rhythm, melody, harmony and mood.

- The student will be able to respond orally to music in terms of its tonal organization.

LISTENING ACTIVITIES

GOALS	ACTIVITIES
I. To develop good listening habits	A. The children should have one listening experience a week. 1. The sixth grade listening program has been divided into nine parts. It is recommended that one month be spent on each part. B. Provide purposeful listening experiences. 1. Establish an atmosphere conducive to good listening by preparing and motivating students to be attentive, receptive and responsive. 2. Instill habits of courtesy and proper audience conduct. a. Respect for performers b. Appreciation shown through applause
II. To Distinguish Between Various Mediums of Performance	A. Review Instruments of the Orchestra 1. See HRW text a. String family - p. 62 b. Woodwind family - p. 104 c. Brass family - p. 118 d. Percussion family - p. 142 e. Ancient Instruments - p. 156 2. Listen to Britten's "Young Person's Guide to the Orchestra" (HRW, pp. 57-59) 3. Listen for various instruments in other recordings.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
	Record series: HRW records Adventures in Music Listening Musical Sound Books RCA Listening Activities Vox "Music Masters" Series Individual records.
Listen for something specific during each playing of a record; the rhythm, changes in tempo, dynamic contrasts, repeated phrases or sections, melodic.	
Refer to section on "Exploring Music Through Listening"	HRW Teacher's Edition
1. For additional review, use IMC films: a. "The String Choir" - F-8032 b. "The Woodwind Choir" - F-8041 c. "The Brass Choir" - F-8005 d. "The Percussion Group" - F-8028	HRW text IMC films
2. Refer to HRW, p. 55 for notes on Benjamin Britten's life.	HRW text HRW, Record 9
3. Suggested recordings: a. "Music of China," HRW, p. 146-147, Record 11.	HRW, Record 11
b. "Music of the Balinese Orchestra," HRW, p. 149, Record 11.	
c. "Peasant Dance for Norwegian Fiddle," HRW, p. 111, Record 10.	HRW Record 10
d. "Halling, Opus 72, No. 4", HRW, p. 111, Record 10.	
e. "Dansa" from Backianas Brasileiras No. 4, HRW, p. 125, Record 7.	HRW Record 7
f. "Voiles" from Piano Preludes, Book I, HRW, p. 95 Record 8.	HRW Record 8
g. A Survey of the History of Chamber Music, HRW, p. 45.	
h. "Golden Age of English Music," HRW, p. 49, 51, Record 8.	
i. "Six Pieces for Orchestra," HRW, p. 161, Record 11.	HRW Record 11

LISTENING ACTIVITIES

GOALS	ACTIVITIES
III. To Distinguish Between Various Forms of Music and Music of Various Composers	A. The Symphony and the Concerto 1. Introduce the Concerto Have the class evolve a definition of concerto after listening and answering questions like these listed below: a. What is the solo instrument? b. Does the piece begin with a solo instrument or the whole orchestra? (or you could have the students raise their hands when the soloist first plays). c. Which passages seem more difficult - solo passages or parts for the whole orchestra? d. Does the solo instrument play all the time? e. Does the solo instrument ever play without any orchestral accompaniment? f. Do you think the soloist is playing a melody or does he seem to be playing scales? g. Does the orchestra ever play a melody? Is it just accompanying? h. A cadenza could be described beforehand so the students could raise their hand at the beginning of the cadenza. i. Is the cadenza near the beginning or the end? 2. Introduce the Symphony a. Ask the children if they know what a symphony orchestra is. Conclude that a symphony orchestra is a large orchestra which plays classical music. One form that a symphony orchestra performs is that of a symphony.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
1. See definition for "concerto" in Listening Resource Section of this guide, and notes on famous concertos. Suggested examples: "Concerto for Piano in A Minor" (IMC: K-5093 or R-1100) "Great Piano Concertos" (IMC: K-5089) Also check building record library for additional concertos. If available, use IMC film "What is a Concerto?" IMC: F-4056	IMC: K-5093
2. See "Symphony" in Listening Resource Section and "The Symphony," HRW, pp. 183-185. a. A symphony is a rather long work usually divided into sections called movements. These movements generally are the following: I - allegro or fast II - adagio or very slow III - minuet or scherzo, light and moderate to fast IV - finale, or fast	HRW, t.e.

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Distinguish Between Various Forms of Music and Music of Various Composers - cont'd	b. Have the children list famous composers who they think might have written one or more symphonies. c. Listen to "Symphony #40 in G Minor" (First and Third Movements) HRW, pp. 88-89, HRW, Record 9, Side A, Bands 2-3. d. Listen to additional examples of symphonies.
	B. The Overture and Opera 1. The Overture a. Listen to "William Tell Overture," HRW, p. 7, Record 8. b. Listen to "Egmont Overture," HRW, p. 76, Record 8. c. Listen to the overture from "The Mastersingers of Nuremberg," HRW, p. 100-103, Record 10. d. Choose additional overtures.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
At a serious concert, a symphony orchestra usually performs symphony. This might take one half of the concert time. Since the symphony is divided into "movements," some people think the symphony is over and clap at the wrong time. At lighter concerts, only one movement of the symphony might be performed.	
b. Some famous composers and the number of symphonies they have written are: Haydn - 104 Beethoven - 9 Brahms - 4 Mozart - 48	
c. Refer to teaching suggestions in HRW, t.e., and in Listening Resource Section.	HRW, t.e. HRW, Record 9
d. Suggested examples:	
1) See list in Listening Resource Section.	RCA Records
2) IMC: K-5078 - "The Classic Symphony"	MSB Records
3) IMC: K-5086 - "Musical Kaleidoscope" (Fantastic Symphony by Berlioz).	Adventures in Music Records
4) IMC: K-5010 - "New World Symphony" Dvorak	IMC Records, Kits and films
5) IMC: K-5094 - "Surprise Symphony" - Haydn " R-1123 - " " "	
6) IMC: K-5083 - "Symphonic Movement, No. 1"	
7) IMC: K-5082 - "Symphonic Styles"	
8) IMC: K-5041 - "Young People's Concerts" - I	
9) IMC: R-1116 - "Toy Symphony"	
10) IMC: F-4055 - "What Makes Music Symphonic?"	
11) IMC: K-5091 - "Bernstein on Beethoven"	
1. See "Overture" in Listening Resource Section	
a. This is also found at IMC, K-5090. (Scores, record, pictures).	HRW, t.e. HRW, Record 8, IMC: K-5090
c. Teacher may wish to study this overture with the rest of the opera. IMC has this record with an accompanying filmstrip (K-5061)	HRW, t.e. HRW, Record 10 IMC: K-5061
d. See list of overtures in listening resource section.	MSB Records RCA Records A.M. Records

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Distinguish Between Various Forms of Music and Music of Various Composers, cont'd.	2. The Opera a. Listen to "The Mastersingers of Nuremberg," HRW, pp. 100-103, Record 10. b. Listen to one or two other operas.
	C. The Suite, Ballet, and Program Music 1. The Suite a. Listen to examples in HRW records. b. Listen to additional examples. 2. The Ballet a. Listen to "Le Cid Ballet Suite" HRW, pp. 136-137, Record 11. b. Choose other ballet recordings in building and IMC.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
2. See "Opera" in Listening Resource Section	HRW, t.e.
a. Refer to teaching suggestions in HRW, t.e, (or IMC - K-5061)	HRW, Record 10 IMC: K-5061
b. Suggested examples:	
1) "Aida" - Verdi - (IMC: K-5025 or K-5095)	IMC Records
2) "The Barber of Seville" - Rossini (IMC: 5060)	
3) "Coppelia" - Delibes (IMC: 5062)	
4) "Great Operatic Composers" - (IMC: K-5088)	
5) "Hansel & Gretel" - Humperdinck (IMC: K-5002)	
6) "Lohengrin" - Wagner "IMC: K-5023) (Also in boxed unit in building)	
7) "Magic Flute" - Mozart (IMC: K-5024)	
8) "William Tell" - Rossini (IMC: K-5059)	
9) "Aida" - Highlights (IMC: R-1124)	
10) "Amahl and the Night Visitors"	
11) "Operas for Girls and Boys"	
1. See "Suite" in Listening Resource Section.	
a. Suggested Examples	
1) "Scaramouche Suite" - p. 161, Record 11	HRW, t.e.
2) "Solveig's Song" from Peer Gynt Suite, p. 110, Record 7 (also Follett, p. 54)	HRW, Records 7, 8, 11
3) "Farandole" from L'Arlesienne Suite, p. 26, Record 8. (or A.M., Grade 6, Vol. I)	A.M. Records
b. Additional Examples	
1) See list of building records in Listening Resource Section.	IMC Records
2) "Carnival of the Animals" - (IMC: K-5008)	
3) "Children's Corner Suite" - (IMC: K-5048)	
4) "Grand Canyon Suite" - (IMC: K-5012)	
5) "Peer Gynt Suite" - (IMC: K-5004)	
6) "Billy the Kid" - (IMC: K-5007 (or A.M. Grade 6, Vol. I)).	A.M. Records
7) "Kinderscenen" - Schumann	
2. See "Ballet" in Listening Resource Section.	HRW, t.e. HRW, Record 11
b. Additional suggestions:	
1) See list of building recordings in Listening resource section.	RCA Records MSB " A.M. "
2) "The Firebird" - Stravinsky (IMC: K-5005)	IMC Records
3) "Petrouchka" - Stravinsky (IMC: K-5014)	
4) "The Nutcracker" - Tchaikovsky (IMC: K-5003)	

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Distinguish Between Various Forms of Music and Music of Various Composers - cont'd.	3. Program Music a. Listen to "The Moldau", HRW, p. 98, HRW Record 10. b. Choose other program music recordings in building or IMC.
	D. The Operetta and the Musical Comedy 1. The Operetta a. Choose an operetta from building record library. 2. The Musical Comedy a. Play available recordings of musicals.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
3. See "Program Music"in Listening Resource Section. a. In addition to suggestions in HRW, try the following: 1) Discuss what Bohemia might be like and what might be seen along this river. 2) Have a paper river on the bulletin board. Have children put the following cut-out figures for each scene the river passes: black castle, horn for hunters, couple for wedding dance, wiggly blue line for rapids, houses for Prague, etc. b. Suggested examples: 1) "Til Eulenspiegel's Merry Pranks" - Keyboard Junior Boxed Unit 2) "Fountains of Rome" - (IMC: K-5047) 3) "Peter and the Wolf" - (IMC: K-5092, K-5001) 4) "Scheherazade" - (IMC: K-5046) 5) "Sorcerer's Apprentice" - (IMC: K-5006) 6) "Pictures at an Exhibition" - (IMC: K-5041) 7) "Stories Told in Music" - Keyboard Jr. Boxed Unit	Keyboard Junior Boxed Unit IMC Records
1. See "Operetta" in Listening Resource Section. a. Suggested recordings: 1) "H.M.S. Pinofore" - Gilbert & Sullivan 2) "The Mikado" - Gilbert & Sullivan 3) "Babes in Toyland" - Herbert 4) "The King & I" - Rodgers & Hammerstein 2. See "Musical Comedy" in Listening Resource Section and refer to HRW, t.e., pp. 180-181. a. Suggested recordings: 1) "Most Happy Fella" 2) "Sound of Music" 3) "Hans Christian Andersen" 4) "Guys & Dolls" 5) "Oliver" 6) "Half A Sixpence" 7) "The Music Man" 8) "Oklahoma" 9) "Carousel" 10) "Bye Bye Birdie"	

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Distinguish Between Various Forms of Music and Music of Various Composers - cont'd.	E. Music of the Twentieth Century 1. American Folk Music a. See "More Music to Explore," HRW, p. 157. b. See "Stephen Foster," HRW, p. 165 c. See "Music of the American Negro" HRW, p. 171-173. d. Listen to "Music of the American Indian," IMC: K-5075 e. See "Twentieth Century America," IMC: K-5084.
	2. American Jazz a. See HRW, pp. 173-175 for discussion of the various eras of jazz. b. Listen to "Creation of the World," HRW, p. 177, Record 11. (A composition based on jazz rhythms and jazz harmonies)
	3. Electronic Music a. Listen to "Leilya and the Poet," "Stereo Electronic Music No. 1," and "Composition for Synthesizer," HRW, p. 187, Record 11. b. Listen to "Electronic Music" (IMC: R-1086) 4. Other Contemporary Music a. Listen to Schoenberg's "Fourth String Quartet," Webern's "Six Pieces for Orchestra," Milhaud's "Scaramouche Suite," and Hindemith's "Kleine Kammermusik," (HRW, Record 11) b. Listen to Music by other contemporary composers.
	F. Beethoven and His Music 1. Beethoven's Life Story a. Use record, filmstrip or film for a summary of his life. b. See notes on his life in Listening Resource Section.

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
b. Teacher may wish to play recording of some of Foster's songs. (Some buildings have "Stephen Foster Favorites").	HRW text IMC Materials
a. For additional study of jazz, choose from the following: 1) "Understanding Jazz" - IMC: K-5077 2) "What is Jazz?" (Bernstein) - IMC: R-1119	HRW text IMC Materials
a. Refer to HRW Teacher's Edition, pp. 186-187, 190.	HRW, t.e. HRW, Record 11
	IMC: R-1086
a. See discussion in HRW, t.e., pp. 160-162	HRW, t.e., HRW, Record 11
b. See sections in this guide on Stravinsky and American Composers (Gershwin, Ives, Copland, Barber)	
a. Suggested resources: 1) "Beethoven" - IMC: FS-1031 2) "Beethoven and His Music"- IMC: F-3022 3) "Bernstein on Beethoven" - IMC: K-5091 4) "Leonard Bernstein on Beethoven" - IMC: R-1118.	IMC: kit, film, and filmstrip

LISTENING ACTIVITIES

GOALS	ACTIVITIES
To Distinguish Between Various Forms of Music and Music of Various Composers - cont'd.	2. Listen to works by Beethoven. 3. Discover identifying characteristics of music of this time.
	G. Stravinsky and His Music 1. Stravinsky's Life Story a. See notes on his life in Listening Resource Section, and in teacher's guide of IMC materials. 2. Listen to works by Stravinsky. 3. Discover identifying characteristics of music of this time.
	H. Contemporary American Composers 1. Use IMC kit on "American Composers" (K-5076) and additional recordings by these four composers: a. Aaron Copland - (This composer was also studied in grade 5, so a brief review is sufficient). b. George Gershwin c. Charles Ives d. Samuel Barber

LISTENING ACTIVITIES

HELPS FOR THE TEACHER	MATERIALS
2. Suggested Works:	
a. "Egmont Overture" - HRW, p. 76-77, Record 8	HRW, t.e.
b. "Symphony #5 in C Minor"	HRW, Record 8
c. "Symphony #9"	
d. "Symphony #8" - Second Movement - A.M., Grade 6, Vol. I	A.M. Record
e. "Rondino" - MSB - Yellow label	MSB Records
f. "Emperor Concerto #5 in E♭ Major"	
2. Suggested Works:	
a. "The Firebird" - IMC: K-5005	IMC kits
b. "Petrouchka" - IMC: K-5014	
c. "Rite of Spring"	
d. "Berceuse" (Firebird Suite) - A.M., Grade 1	A.M. Records
e. "Infernal Dance of King Kastchei" (Firebird Suite) A.M., Gr. 5, Vol. II	
1. Refer to notes on composer's lives in Listening Resource Sectionof this guide and in record manual.	IMC kits and records
a. Suggested Music of Copland:	
1) "Buckaroo Holiday" (Rodeo)- IMC: K-5076	
2) "Appalachian Spring" - IMC: K-5076	
3) "Billy the Kid" - IMC: K-5007 and 5041	
4) "Hoe-Down" (Rodeo) - IMC: R-1021 or A.M., Gr. 5, Vol. II	
5) "Street in a Frontier Town" (Billy the Kid) A.M., Gr. 6, Vol. I	A.M. Records
6) "The Red Pony Suite" (Circus Music) A.M., Gr. 3, Vol. I	
b. Suggested Music of Gershwin:	
1) "An American in Paris" - IMC: K-5076	
2) "Rhapsody in Blue" - IMC: K-5076	
c. Suggested Music of Ives:	
1) "The Greatest Man" - IMC: K-5076	
2) "Symphony #2" - IMC: K-5041	
3) "Ive's Music for Chorus" - IMC: R-1055	
d. Suggested Music of Barber:	
1) "Violin Concerto" - 2nd Movement - IMC: K-5076	IMC kit

LISTENING ACTIVITIES

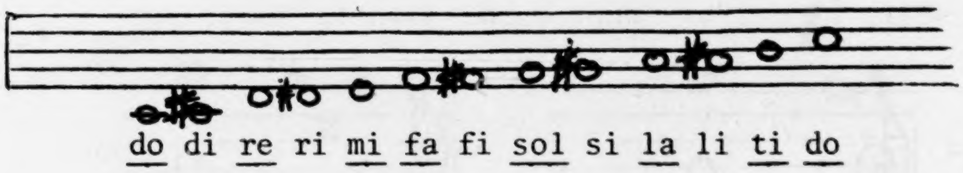
GOALS	ACTIVITIES
IV. To Develop Self-Expression and Imagination Through Creative Listening Activities	A. Physical Response 1. Marching, walking, etc. 2. Dance and creative movement 3. Group interpretation 4. Pantomine the story of the music.
	B. Oral or Written Response
	C. Pictorial Response

VOCAL RESOURCE

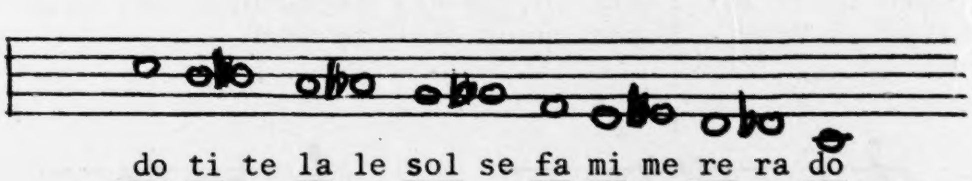
The Moveable "Do" System of Music Reading

The system of note reading taught in the Bloomington Elementary Schools is the moveable "do" system and uses the syllables to describe the various tones. This system is based upon the chromatic scale of thirteen tones within the normal octave illustrated as follows:

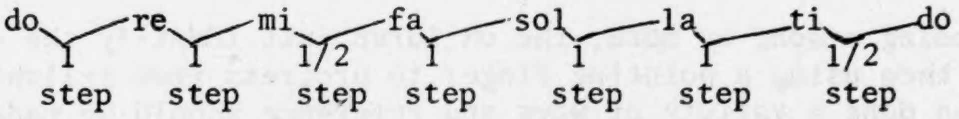
One Octave Ascending


do di re ri mi fa fi sol si la li ti do

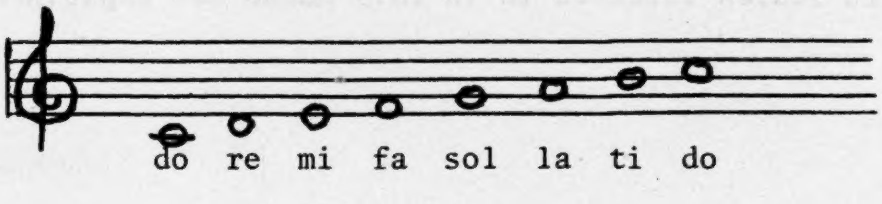
One Octave Descending


do ti te la le sol se fa mi me re ra do

The underlined syllables are those normally used to describe the eight tones used in the diatonic major scale. The steps between these tones are not all of equal size, some being whole steps, some half steps, as evidenced by the irregular pattern of notes underlined in the above illustration. However, a regular scale pattern is established as follows:


do
re
mi
fa
sol
la
ti
do
1 step
1 step
1/2 step
1 step
1 step
1 step
1/2 step

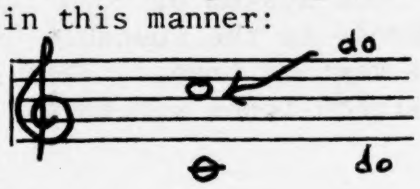
Due to this irregularity of steps, it is of great importance to determine the position of a given note in the scale before determining if the next note is one whole step or one-half step higher or lower. For example, in the illustration below, to sing from "fa" to the note below it "mi", one-half step is taken. On the other hand, to sing from "fa" to the next note higher "sol", one whole step would be taken. Therefore, it is important to establish the tonality relationship, or the scale, for a song when determining the first or beginning note.


do re mi fa sol la ti do

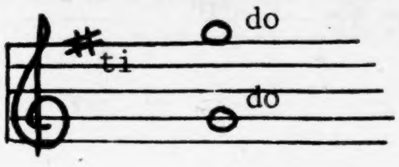
The ability to read music notation without direction, which is a basic objective in our music program, is facilitated through the use of this system in that the relationship between syllables is constant, regardless of the key in which the song is written.

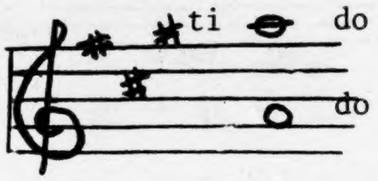
To help identify the scale for a particular song, it is necessary to recognize the three basic rules for finding "do" or the beginning note of the scale. These rules are most simply stated in this manner:

1. When there are no sharps or flats, the key is "C" and "do" is on the "C" line or space.

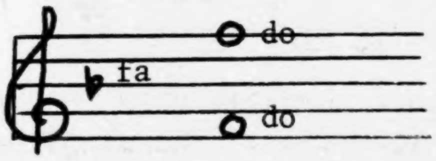


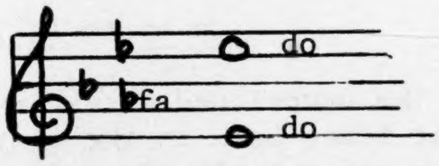
2. When there are sharps in the key signature, the right hand sharp is "ti". Count up or down to "do".





3. When there are flats in the key signature, the right hand flat is "fa". Count up or down to "do".





In utilizing the information, the teacher and children can find the proper scale and identify the whole and half steps as they exist before beginning to sing the song.

In reading a song by note, the children just identify the syllables, then sing them using a pointing finger to progress from syllable to syllable. This can be done a variety of ways and reference should be made to the recommendations for note reading in the Guide.

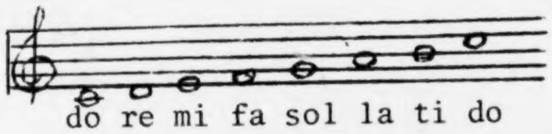
Altered tones, that is notes that are changed by accidentals (sharps, flats, or natural signs) not in the key signature, occur in the music. These changes are used to effect tonal effects that are desired by the composer. (Common examples of these are: fa = fi; ti = te.) These and all other altered tones can be seen in the chromatic scale. They are all the tones which are not found in the diatonic major scale.

*The four basic scales referred to in this Guide are explained on the following page.

Major scale - Eight tones forming the following pattern:

do re mi fa sol la ti do
1 1 1/2 1 1 1 1/2

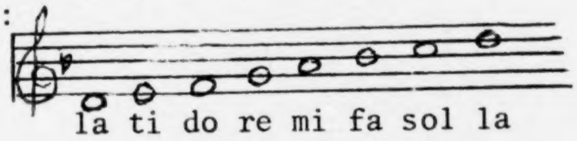
(Major Scale)



Natural minor scale- Eight tones forming - the following pattern:

la ti do re mi fa sol la
1 1/2 1 1 1/2 1 1

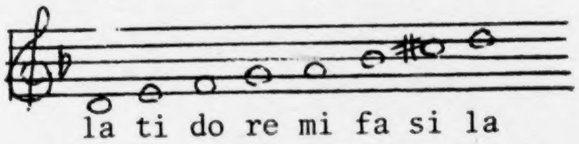
(Natural Minor Scale)



Harmonic minor scale - Eight tones forming the following pattern:

la ti do re mi fa *si la
1 1/2 1 1 1/2 1 1/2 1/2

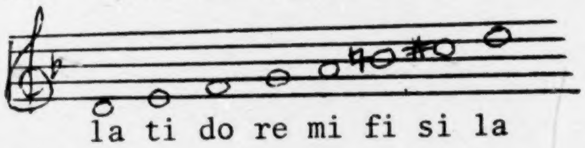
(Harmonic Minor Scale)



Melodic minor scale - Eight tones forming the following pattern:

la ti do re mi fi *si la
1 1/2 1 1 1 1 1/2

(Melodic Minor Scale)



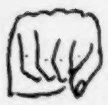
* "si" is sol raised one-half step.

A note of historical interest which may be pointed out is that Guido of Arezzo, a Benedictine monk, planned a method of teaching the reading of music, improved the system of writing notes and established a six-tone scale. He noticed a hymn that went up one degree with each of the first six lines, so he used the first syllables of the first word in each line to name the tones of the scale.

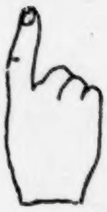
Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum
Solve polluti
Labii reatum Sancte Joannes

Ut was changed to do, ti was added and from this our scale was evolved.

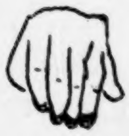
HAND SIGNALS



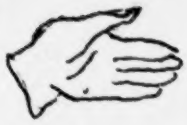
do - 8



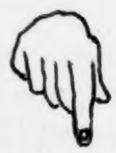
ti - 7



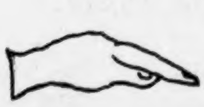
la - 6



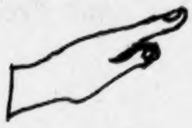
sol - 5



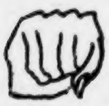
fa - 4



mi - 3



re - 2



do - 1

Songs from Exploring Music listed according to key.

These songs have been categorized by key in order to make choosing a song for note singing easier for the teacher.

Page	Title
	Song in key of F
4	Roll On, Columbia
12	Swinging Along
14	Streets of Laredo
17	A Hundred Years Ago
30	Let Us Break Bread Together
38	Cockles and Muscles
126	In Bahia
200	Il est ne'
	Songs in D minor
22	Tum Balalyka (# fa = "fi", # sol = "si")
97	Hungarian Round
107	Summer Magic (#sol = "si")
	Songs in E♭
2	The Home Road
6	Peace of the River
8	God of Our Fathers
36	The Minstrel Boy
56	A New Year Carol
128	Water Come A Me Eye
130	Hosanna
208	The American Hymn
	Songs in key of C
18	The Swan
52	Merry Minstrels
53	Come, Follow Me
75	My Heart Ever Faithful
90	The Herdsman
168	Ev'ry Night When the Sung Goes In
	Songs in key of C minor
54	When V and I Together Meet (#fa = "fi", #sol = "si")
99	Farewell, Beloved Homeland
117	Far in the Mountains
	Songs in key of A minor
3	Johnny Has Gone for a Soldier
34	Shule Aroon
109	I Came Home Late One Evening

Exploring Music Songs - cont.

Page	Title
	Songs in key of G
47	Tallis' Canon
50	Now Is the Month of Maying
74	Jesu, Joy of Man's Desiring
205	Lieb Nachtigall
	Songs in key of E minor
20	The Peddler (#re = "ri")
28	Ghost of Tom (#sol = "si")
55	Old Abram Brown
	Songs in key of D
15	These Things Shall Be
43	Come O'er the Stream, Charlie
68	Alleluia
91	Glockenjodlev
	Songs in key of B♭
64	Ma bella bimba (#sol = "si")
106	In Summer the Sunshine
	Songs in key of G minor
133	La Larara (#sol = "si")
158	The Night Piece

Songs from Follett text listed according to key.

These songs have been categorized by keys in order to make choosing a song for note singing easier for the teacher.

Page	Title
	Songs in key of F
57	Reap the Flax (easy)
45	Paul on the Hillside
56	The Happy Plowman (easy)
78	The Crafty Cow
108	Dance Song
118	Yes or No
14	Donkey Riding
18	The Ash Grove
29	Weel May the Keel Row
30	The Holly and the Ivy
72	Angels We Have Heard on High
74	Dancing Through Lorraine
79	How Brightly Shines the Morning Star (#fa = "fi" #re = "ri")
82	Spring Gladness
88	Austrian Hymn (#fa = "fi")
90	Cuckoo
95	Gypsy Dance (refrain only)
110	Rise Now, Oh Shepherds
111	Christ is Born
112	The Lark Is Singing
116	The Power of Song
152	Bluebells
180	Night Herding Song
	Songs in D Minor
19	Gaelic Lullaby
26	Robin Hood and the Tanner (#fa = "fi")
67	The Rommel Drum
70	With Sound of Pipe and Flute and Drum
118	Come and Sing Together
147	Chimes at Night
168	The Cat
183	Poor Wayfaring Stranger
	Songs in key of E♭ or E
9	This Is My Father's World
42	Rosalil
83	Hunting Song
92	The Spinner (#fa = "fi")
97	Niño Querido (♭ti = "te")
107	Hu-Ya!
178	The Home Road
192	Remember All the People

Songs From Follett Text - cont.

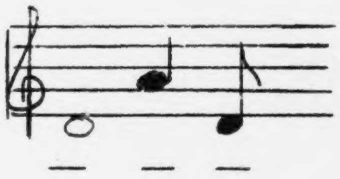
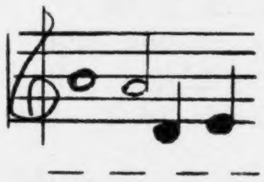
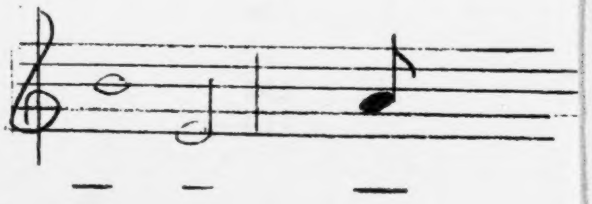
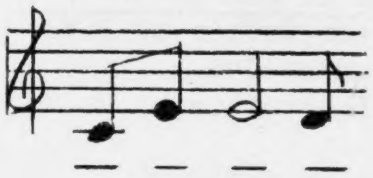
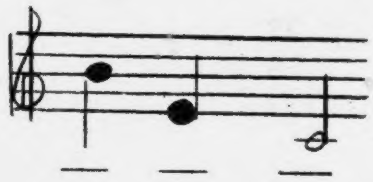
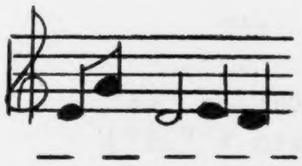
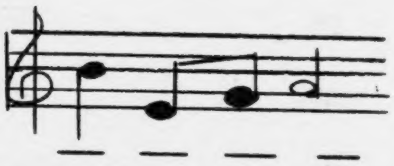
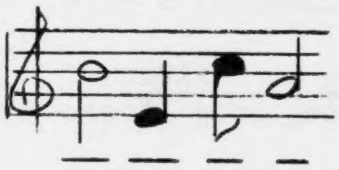
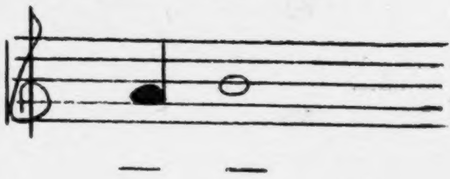
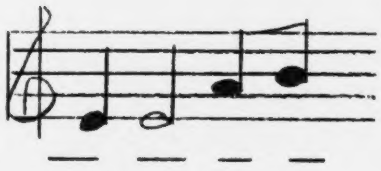
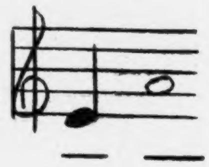
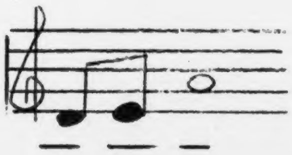
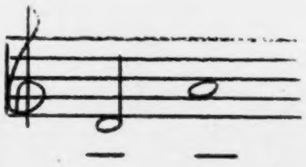
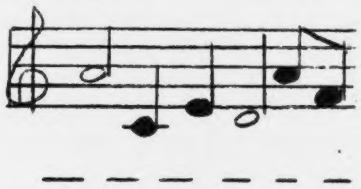
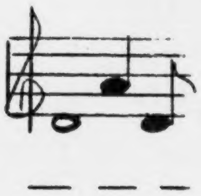
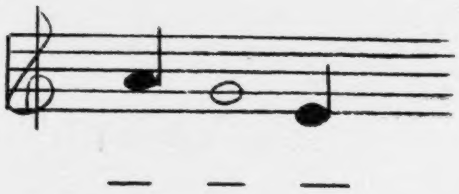
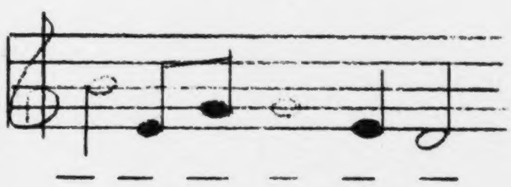
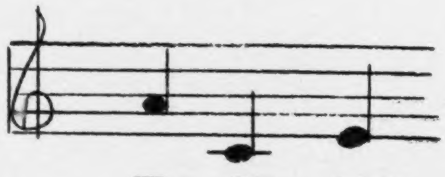
Page	Title
	Songs in key of C
43	Harvest Song (easy)
53	The Mountains of Norway
58	Summer Evening (easy)
63	Sarasponda
86	Holla Hi Holla Ho
104	At Break of Day
136	Congo Lullaby
156	Greens and Beans
162	La Cucaracha
193	Prayer for Peace
	Songs in C Minor
44	The Farmer and the Crow
58	Maiden's Song
	Songs in A Minor
98	Fun, Fun, Fun (#sol = "si")
122	Sleigh Bells (#sol = "si")
	Songs in key of G
15	Keep the Ball A-Rolling
21	O, No, John
31	The Quaker's Wife
40	Cockles and Mussels
46	High in Hooke Valley
65	Kermis Day
68	Paris in the Morning (easy)
76	Vreneli
80	Dear Nightingale, Awake
81	The Wedding of the Birds (easy)
99	Laughing Round
102	The Bobolink
126	Ho-Be Di-ah
145	Song of the Gurkha Boys
153	Ahrirang
	Songs in E Minor
32	Skye Boat Song
40	Old Abram Brown
132	Zum Gali Gali
135	Shalom Chaverim
	Songs in key of D
10	Camptown Races
48	Per Spelman
93	The Meadow Near the Brook
115	Wedding in Krakow
155	Kookaburra
184	The Little Mohee

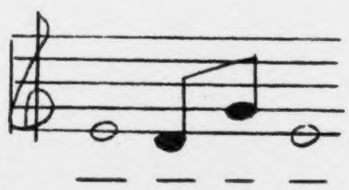
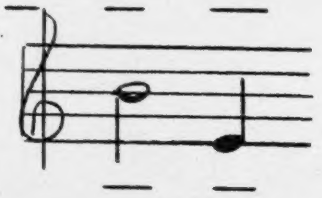
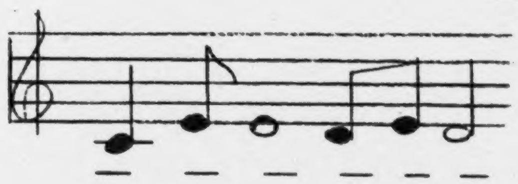
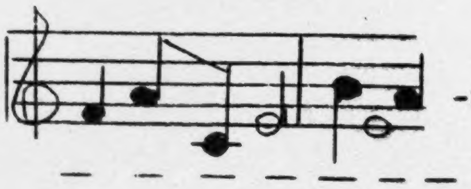
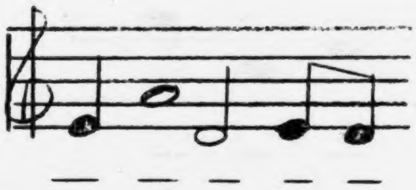
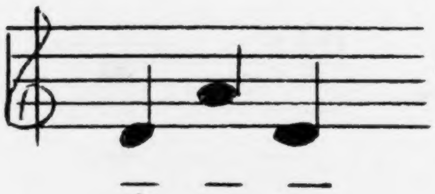
Songs From Follett Text - cont.

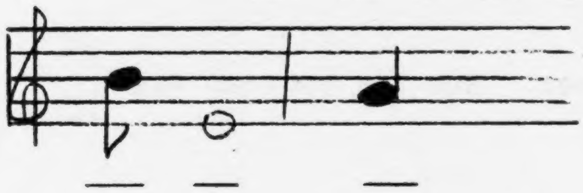
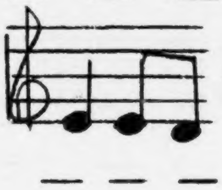
Page	Title
	Songs in key of B♭
12	The Maple Leaf Forever
34	'Tis Irish I Am
62	A Song of the Sea
103	Ma Bela Bimba (#sol = "si")
119	The Birch Tree (#sol = "si")
	Songs in key of A♭ or A
37	The Wee Cooper of Fife
59	Midsummer Eve
117	The Invitation
	Songs in G Minor
25	Robin Hood (#fa = "fi" #sol = "si")
47	Shepherd's Song (#sol = "si" #la = "li")
61	Vainamoinen's Gift
	Song in F Minor
55	Spring Song (#sol = "si")

Instruction: Place the proper letter names of the notes in the blanks below them. Then read the story.

GEORGE FREDERICK HANDEL 1685-1759

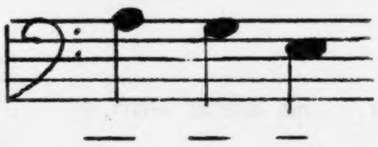
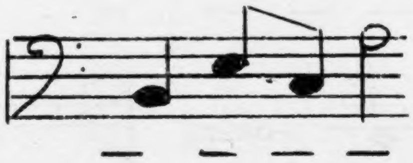
Handel's  for-  him to  musician, but told him to pro-  to  -ome a lawyer. Handel dr-  this and slyly  -n to practice in the attic and soon  me  -le to play agr-  -ly well on the clavichord, which is a gr-  -t  -l like our piano. One  -y he r-  -ter his  's carri-  and  to ride to the Duke's pal- .

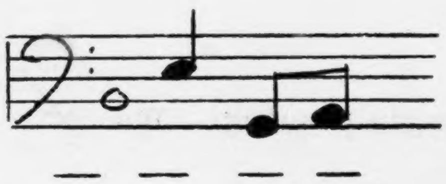
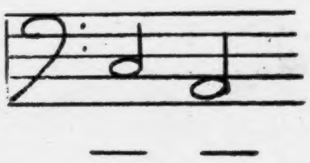
While there Handel sat on the  of the organ  -nch and pro-  to play. The Duke's  -mec happily and he pl-  with the  to let

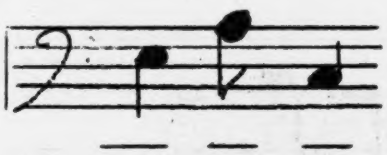
Handel  musician. Fr-  from legal

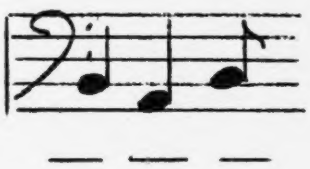
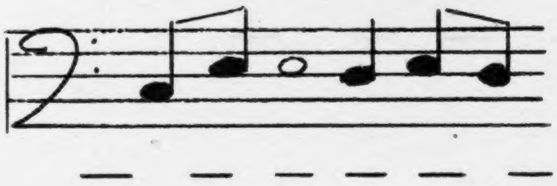
study, he later wrote "The Messiah."

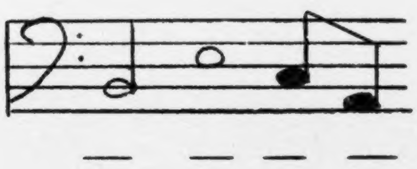
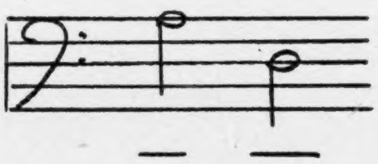
JOHANN SEBASTIAN BACH 1685-1750

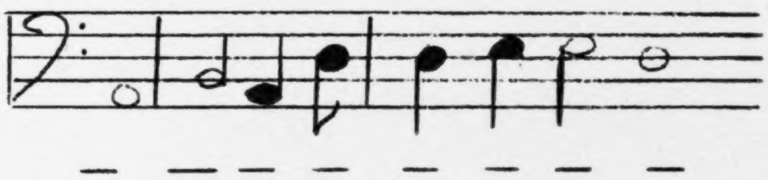
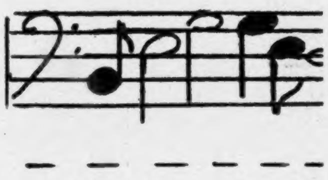
At the  of ten, Bach  -me an orphan.

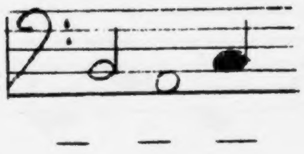
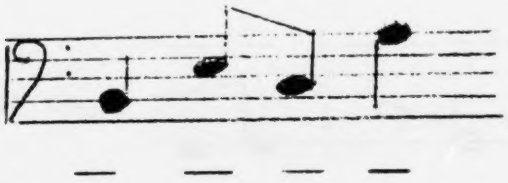
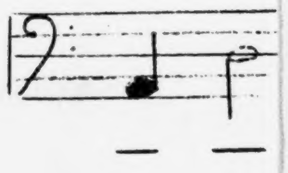
His brother then  -n to take  -re of him.

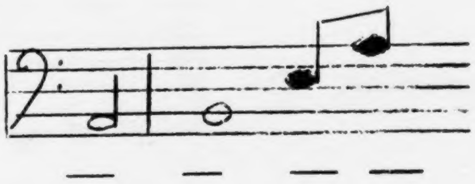
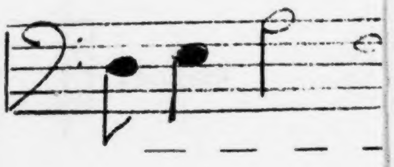
Brother Christoph would also t-  -h Johann music. Once young

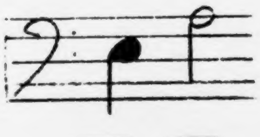
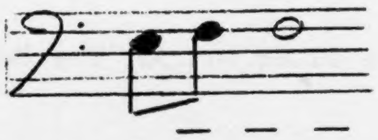
 -h pro-  to copy some of his brother's

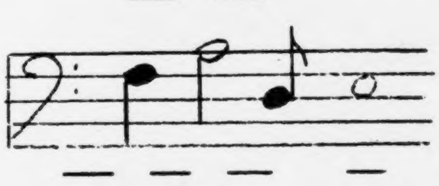
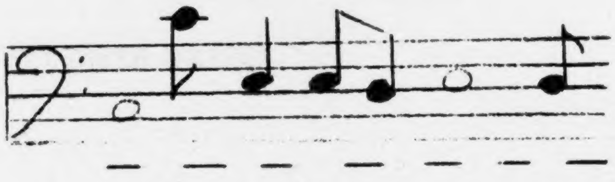
music. Christoph  -me m-  and called it

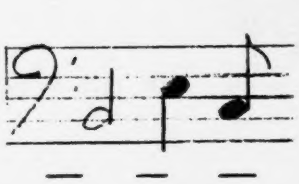
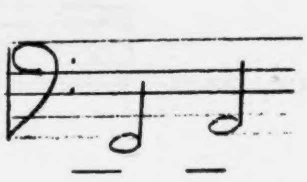
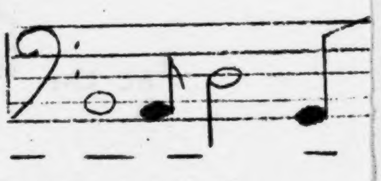
 and took it away. Johann 

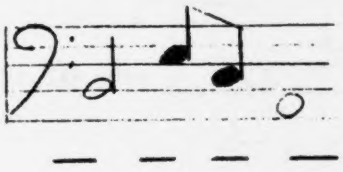
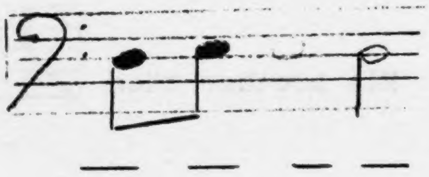
to have it  -k  -use he h- 

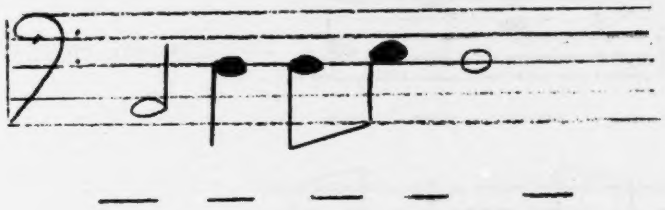
worked like  -ver. But his brother was 

to his pl-  . Nevertheless Johann's  -orts

didn't  and he su-  in

 -oming  -mous. He once won a 

 -use of his good organ playing. The  -s

of Bach  to the progress of music.

INSTRUMENTAL RESOURCE

Songs for Autoharp (Keys of C, F and G)

One-Chord Songs:

Choral Grade

```
       F        F           F       F
For health and strength and daily food
   F         F       F      F
We give Thee thanks, O Lord.
```

ARE YOU SLEEPING?

```
F       F         F       F
Are you sleeping, Are you sleeping?
F       F     F       F
Brother John, Brother John?
F                  F       F                 F
Morning bells are ringing, Morning bells are ringing.
F          F     F         F
Ding ding dong, ding ding dong.
```

LITTLE TOM TINKER

```
   C         C           C           C
Little Tom Tinker got burned with a clinker
     C    C      C  C
And he began to cry,
     C   C       C C
"Oh, Mamma! Oh, Mamma!
   C          C     C    C
What a poor fellow am I."
```

Two-Chord Songs:

MARY HAD A LITTLE LAMB

```
F    F     F      F     C7     C7    F      F
Mary had a little lamb, little lamb, little lamb.
F    F     F      F     C7             C7       F
Mary had a little lamb, its fleece was white as snow.
```

MULBERRY BUSH

```
G          G         G        B        D7        D7
Here we go round the mulberry bush, the mulberry bush,
         D7       D7
     the mulberry bush
G          G         G        G       D7    D7     G     G
Here we go round the mulberry bush so early in the morning.
```

TEN LITTLE INDIANS

G   G   G   G
One little, two little, three little Indians
D_7 D_7 D_7 D_7
Four little, five little, six little Indians
G   G   G   G
Seven little, eight little, nine little Indians
D_7 D_7 G
Ten little Indian boys!

SUSIE LITTLE SUSIE

F   F C_7 F
Susie, little Susie, now what is the news?
Susie, little Susie, some pennies I pray.

F   F C_7 F
The geese are going barefoot because they've no shoes.
To buy a little supper of sugar and whey.

C_7 F   C   F
The cobbler has leather, but no last has he,
I'll sell my nice bed, and go sleep on the straw.

F   F C_7 F
So he cannot make them the shoes, don't you see?
Feathers will not tickle and mice will not gnaw.

ROW YOUR BOAT

C   C   C   C   C   C   C   C
Row, row, row your boat, gently down the stream,
C   C   C   C G_7 G_7 C   C
Merrily, merrily, merrily, merrily, life is but a dream.

MISTER FINNEGAN (Tune: Ten Little Indians)

G   G   G   G
There was an old man named Mister Finnegan
There was an old man named Mister Finnegan.

D_7 D_7 D_7 D_7
He grew whiskers on his chinnegan
He grew fat and then grew thin again.

G   G   G   G
Along came the wind and blew them in again
Then he died so we have to begin again.

D_7 D_7 G   G
Poor old Mister Finnegan!
Poor old Mister Finnegan!

DOWN BY THE STATION

F   F C_7 F
Down by the station so early in the morning
F   F C_7 F
See the little pufferbillies all in a row
F   F C_7 F
See the stationmaster turn a little handle,
F   F C_7 F
Puff! puff! toot! toot! Off we go!

ITSY - BITSY SPIDER

F   F C_7 F
Itsy - bitsy spider went up the waterspout,
F   F C_7 F
Down came the rain and washed the spider out,
F   F C_7 F
Out came the sun and dried up all the rain,
        F   F C_7 F
And the itsy - bitsy spider went up the spout again.

THIS OLD MAN

F   F   F   F
This old man, he played one,
F   F C_7 C_7
He played nick-nack on my drum.
F   F   F   F
Nick-nack, paddy wack, give a dog a bone,
C_7 C_7 C_7 F
This old man came rolling home.

WHERE HAS MY LITTLE DOG GONE?

   F   F C_7 C_7
Oh where, oh, where has my little dog gone?
   C_7 C_7 F   F
Oh, where, oh, where can he be?
         F   F C_7 C_7
With his tail cut short and his ears cut long,
   C_7 C_7 F   F
Oh where, oh, where can he be?

THE PAWPAW PATCH

F   F   F   F
Where oh where is dear little Mary?
C_7 C_7 C_7 C_7
Where oh where is dear little Mary?
F   F   F   F
Where oh where is dear little Mary?
C_7 C_7 F   F
Way down yonder in the pawpaw patch.

GO TELL AUNT RHODIE

G G
Go tell Aunt Rhodie
D_7 G
Go tell Aunt Rhodie
G G
Go tell Aunt Rhodie
D_7 G
The old gray goose is dead.

Three-Chord Songs:

TWINKLE, TWINKLE LITTLE STAR

F F B flat F C_7 F C_7 F
Twinkle, twinkle little star, How I wonder what you are!
F C_7 F C7 F C_7 F C_7
Up above the world so high, Like a diamond in the sky,
F F B flat F C_7 F C_7 F
Twinkle, twinkle little star, How I wonder what you are!

YANKEE DOODLE

G G G D_7 G G G D_7
Yankee Doodle went to town, a-riding on a pony!
G G C C D_7 D_7 G G
He stuck a feather in his cap, and called it macaroni.
C C C C G G G G
Yankee Doodle keep it up, Yankee Doodle dandy,
C C C C G D_7 G G
Mind the music and the step and with the girls be handy!

MY BONNIE

C F C C C C G_7 G_7
My Bonnie lies over the ocean; My Bonnie lies over the sea;
C F C C F G_7 C C
My Bonnie lies over the ocean; Oh, bring back my Bonnie to me.
C C F F G_7 G_7 C C
Bring back, bring back, oh bring back my Bonnie to me, to me
C C F F G_7 G_7 C C
Bring back, bring back, oh bring back my Bonnie to me!

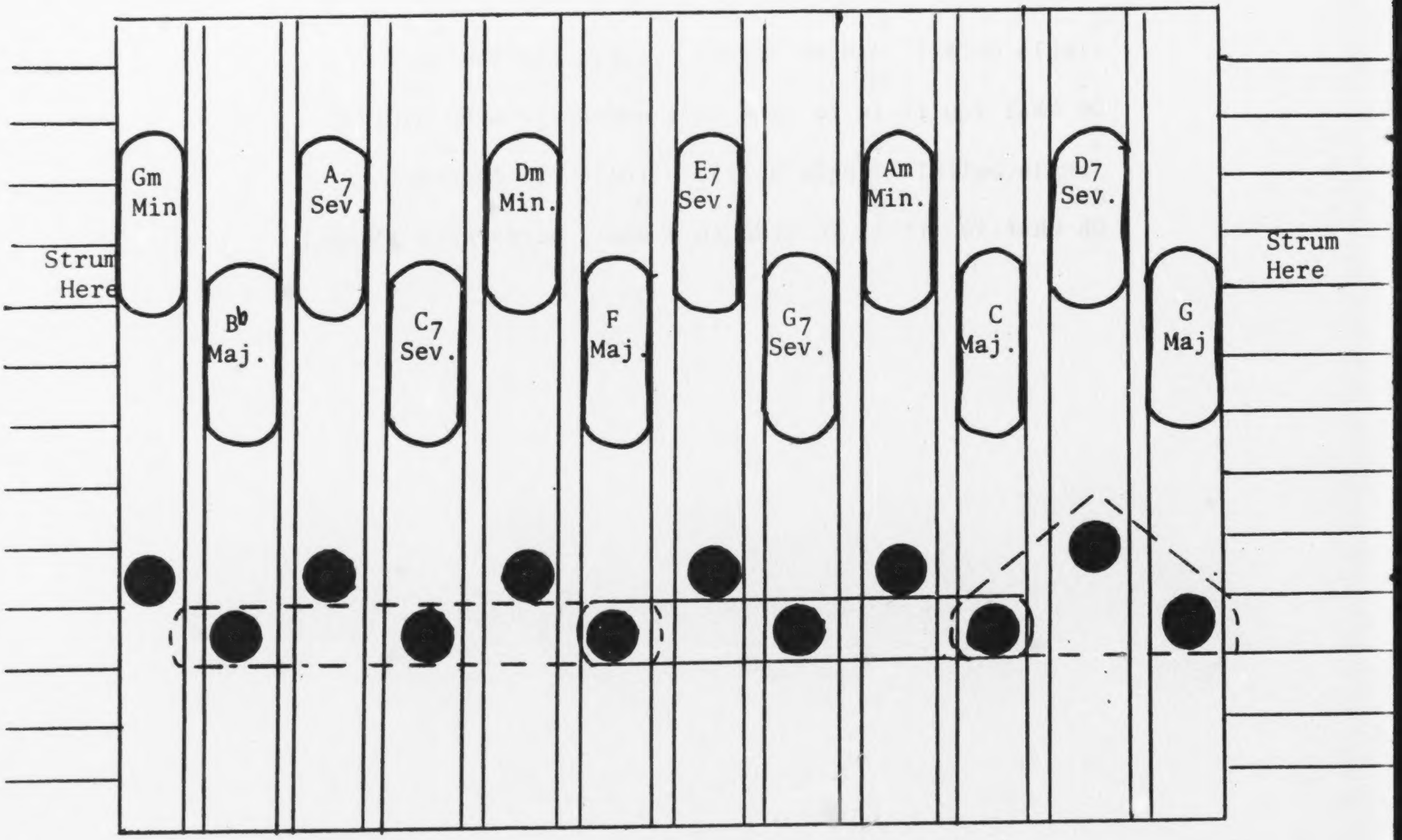
GLORY, GLORY, HALLELUJAH

C C C C
Glory, glory, hallelujah!
F F C C
Glory, glory, hallelujah!
C C C C
Glory, glory, hallelujah!
F G_7 C C
His truth is marching on.

```
AWAY IN A MANGER
        G       G          C          G
      Away in a manger, no crib for a bed,
           D7        D7         G              G
      The little Lord Jesus laid down his sweet head;
          G            G          C             G
      The stars in the sky looked down where he lay,
           D7         G    D7           G
      The little Lord Jesus asleep on the hay.


JINGLE BELLS
      G              G              G              G
      Jingle bells!  Jingle bells!  Jingle all the way!
       C             G               D7              D7
      Oh what fun it is to ride in a one-horse open sleigh!
      G              G              G              G
      Jingle bells!  Jingle bells!  Jingle all the way!
      C              G               D7                G
      Oh what fun it is to ride in a one-  horse open sleigh!
```

Sample of Autoharp Chart


Strum Here
Gm Min
B♭ Maj.
A7 Sev.
C7 Sev.
Dm Min.
F Maj.
E7 Sev.
G7 Sev.
Am Min.
C Maj.
D7 Sev.
G Maj
Strum Here

Two and Three-Chord Songs for Autoharp from the HRW text in the keys of C, F, and G.

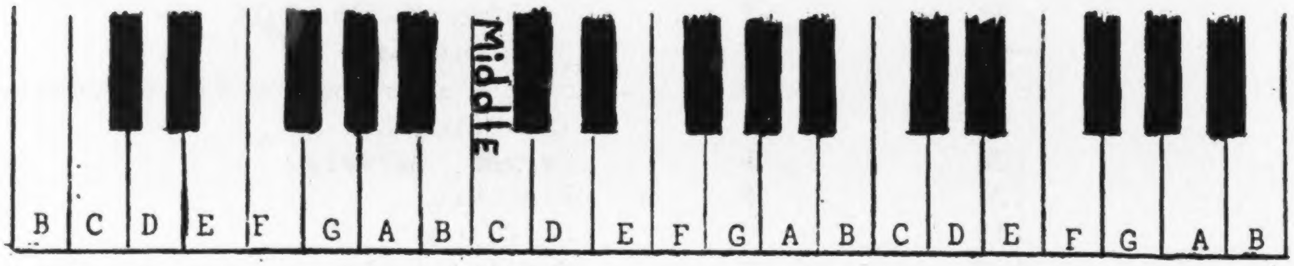
Page	Key	Title
4	F	Roll On, Columbia
14	F	Streets of Laredo
19	F	He's Got the Whole World in His Hands
30	F	Let Us Break Bread Together
31	C	Talkin' Blues
38	F	Cockles and Mussels
66	F	Buon giorno
70	F	Spinn, spinn meine liebe tochter
90	C	The Herdsman
120	F	Carmen, Carmela
124	F	Rio, Rio
148	G	Si Pilemon
150	C	Mystic Lights
166	C	Jacob's Ladder
176	F	Green Grow the Laurels
197	C	Christmas is Coming

Two and Three-Chord Songs for Autoharp from the Follett text in the keys of C, F, and G.

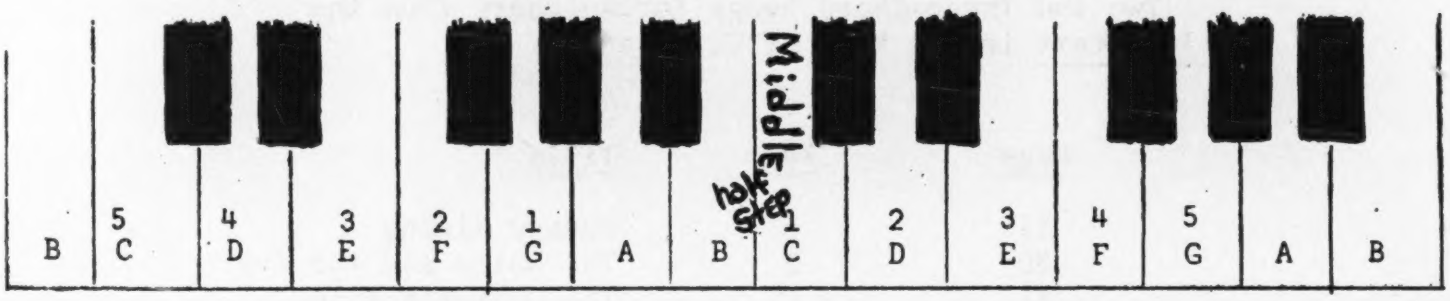
Page	Key	Title
14	F	Donkey Riding
30	F	The Holly and the Ivy
31	G	The Quaker's Wife
43	C	Harvest Song
46	G	High in Haka Valley
63	C	Sarasponda
76	G	Vreneli
82	F	Spring Gladness
90	F	Cuckoo
114	C	The Man From Krakow
117	G	The Invitation
153	G	Ahrirang
157	G	Song of a Loving Mother
160	G	Aloha Oe
162	F	La Cucaracha
167	F	The Count of Cabra
169	F	Sambalele
170	G	River, River
177	C	Poll Perica
184	F	The Little Mohee
193	C	Prayer for Peace

Keyboard Instruction

Each child should make a keyboard of tagboard or some other similar material which is 22 inches wide and 5-1/2 inches deep. Lines are drawn one inch apart to identify white keys and the black keys superimposed at intervals, as illustrated below. This results in 22 white keys or three octaves going from B to B. This takes one width of a piece of taboard. Middle C should be indicated on the keyboard. No other keys should be marked. A master stencil of a keyboard may be utilized to make the keyboard more quickly.

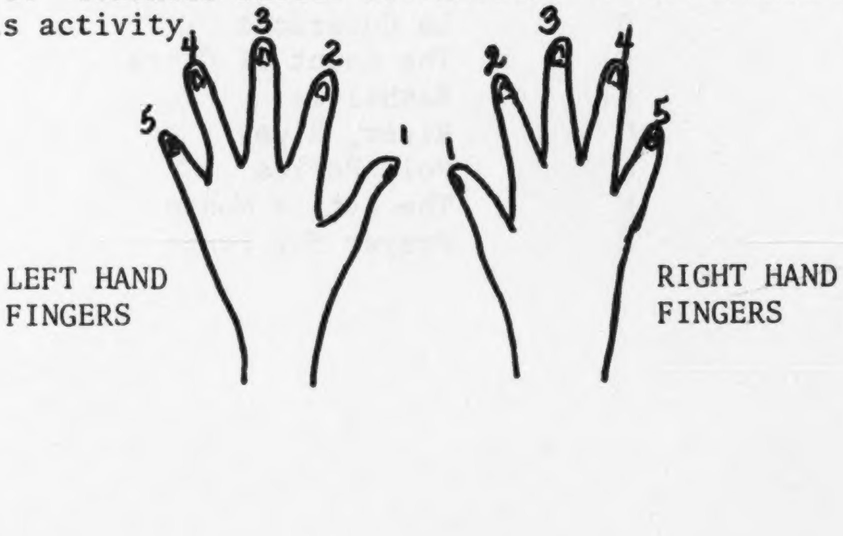


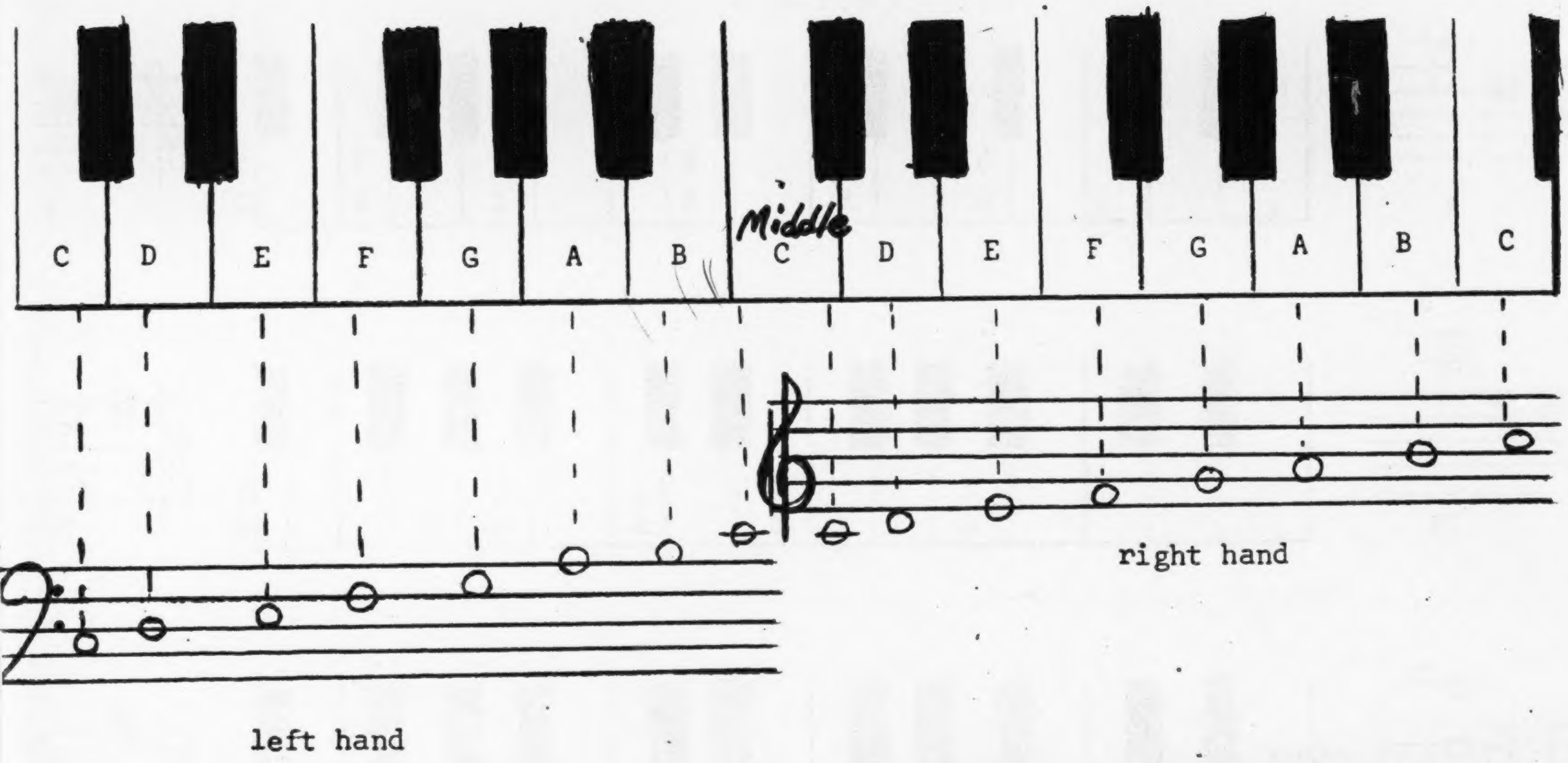
The following illustrations will serve to further help the teacher understand the five-note fingering positions to be taken by the children when using the piano or keyboard at the desk.



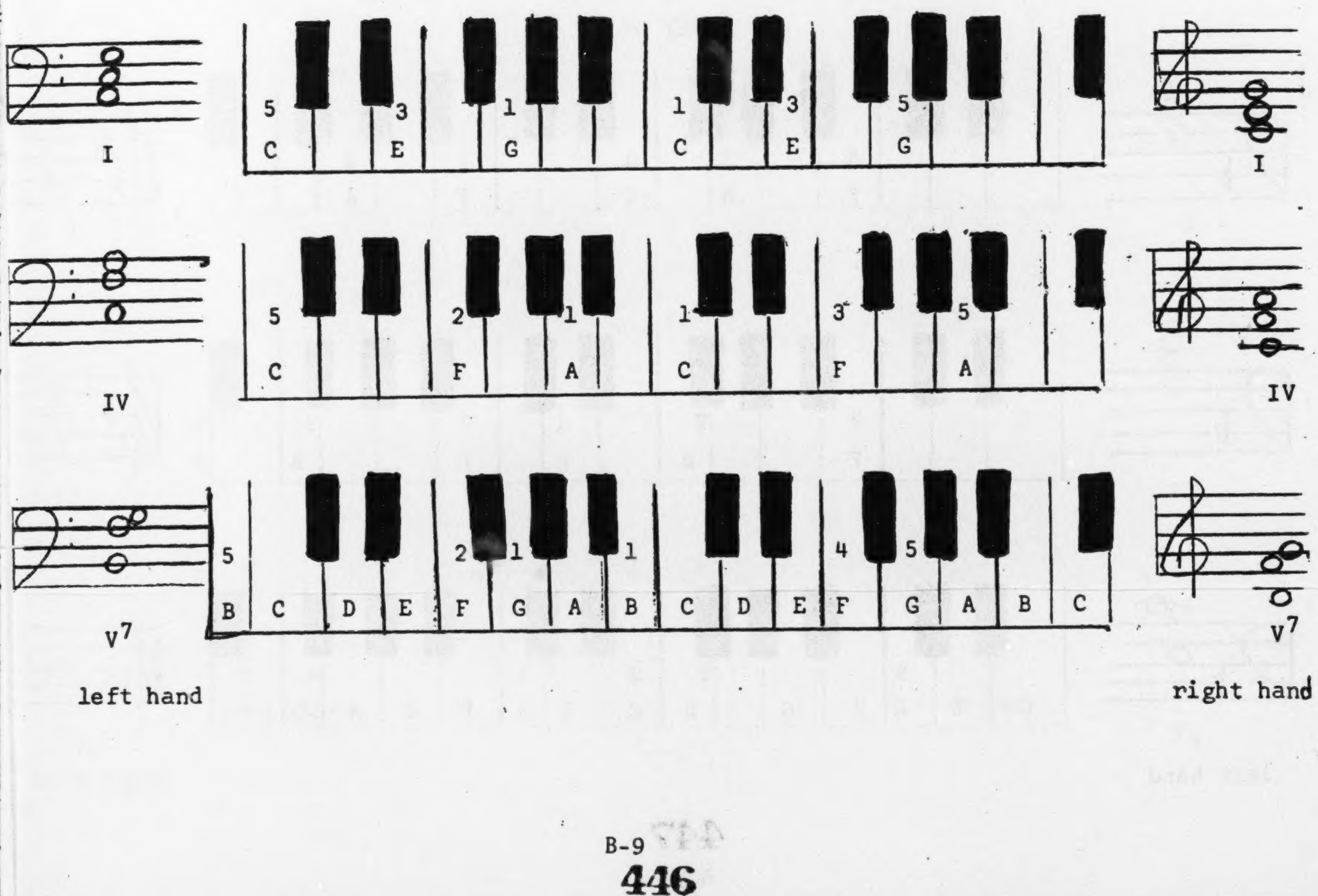
The following directions are for chording activities in the keyboard program. All children should use their keyboard except those seated at the piano, and it is recommended that whenever keyboard instruction is being given that the piano be used to give auditory reinforcement to be instruction.

The following illustrations are fingering positions for both left and right hand and will be given in the three chords, Tonic (I), Sub-Dominant (IV), Dominant (V_7) and in the three keys used in the program, that of C, F and G. Teachers should not hesitate to work with the music consultant on this activity.

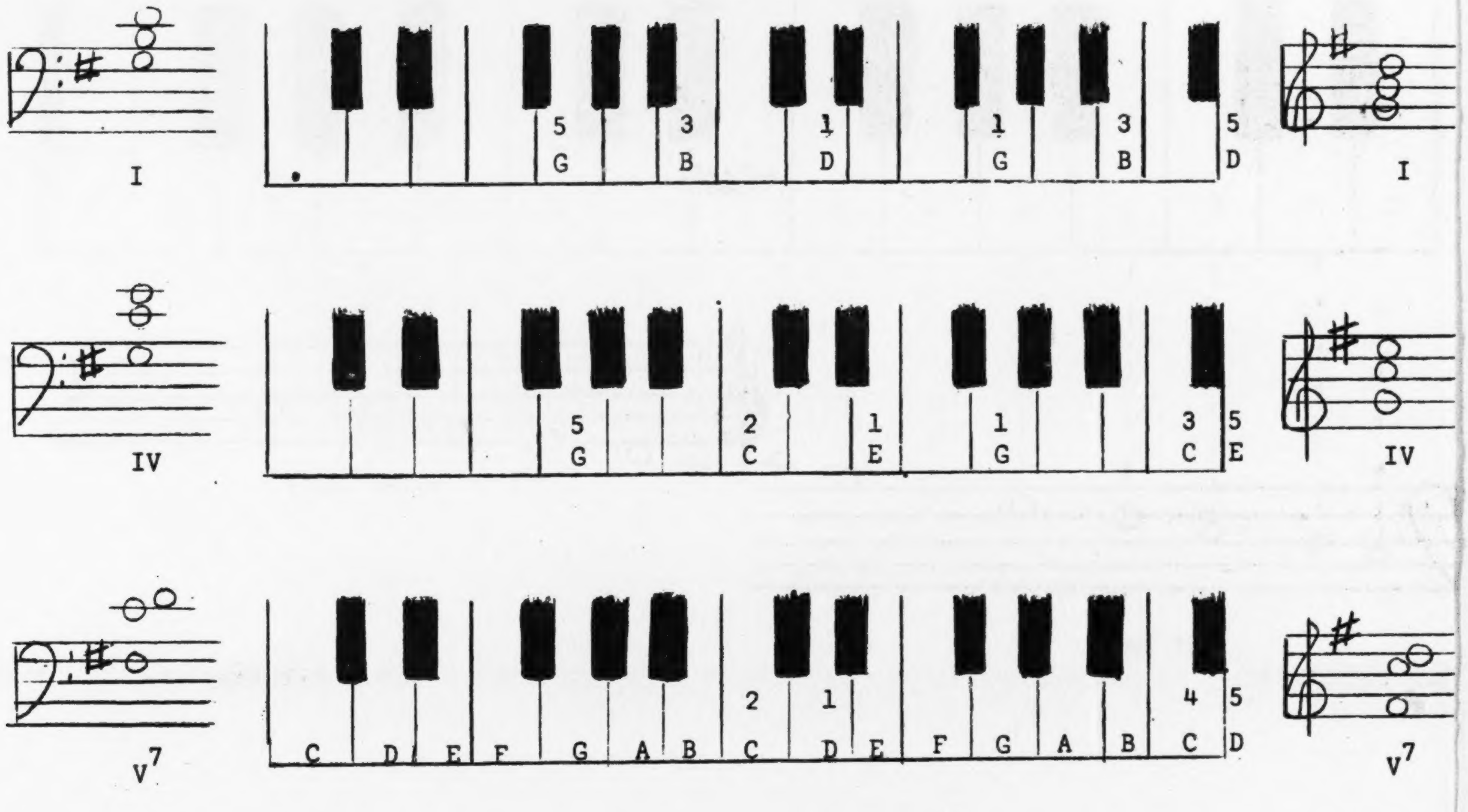



C
D
E
F
G
A
B
Middle C
D
E
F
G
A
B
C
right hand
left hand

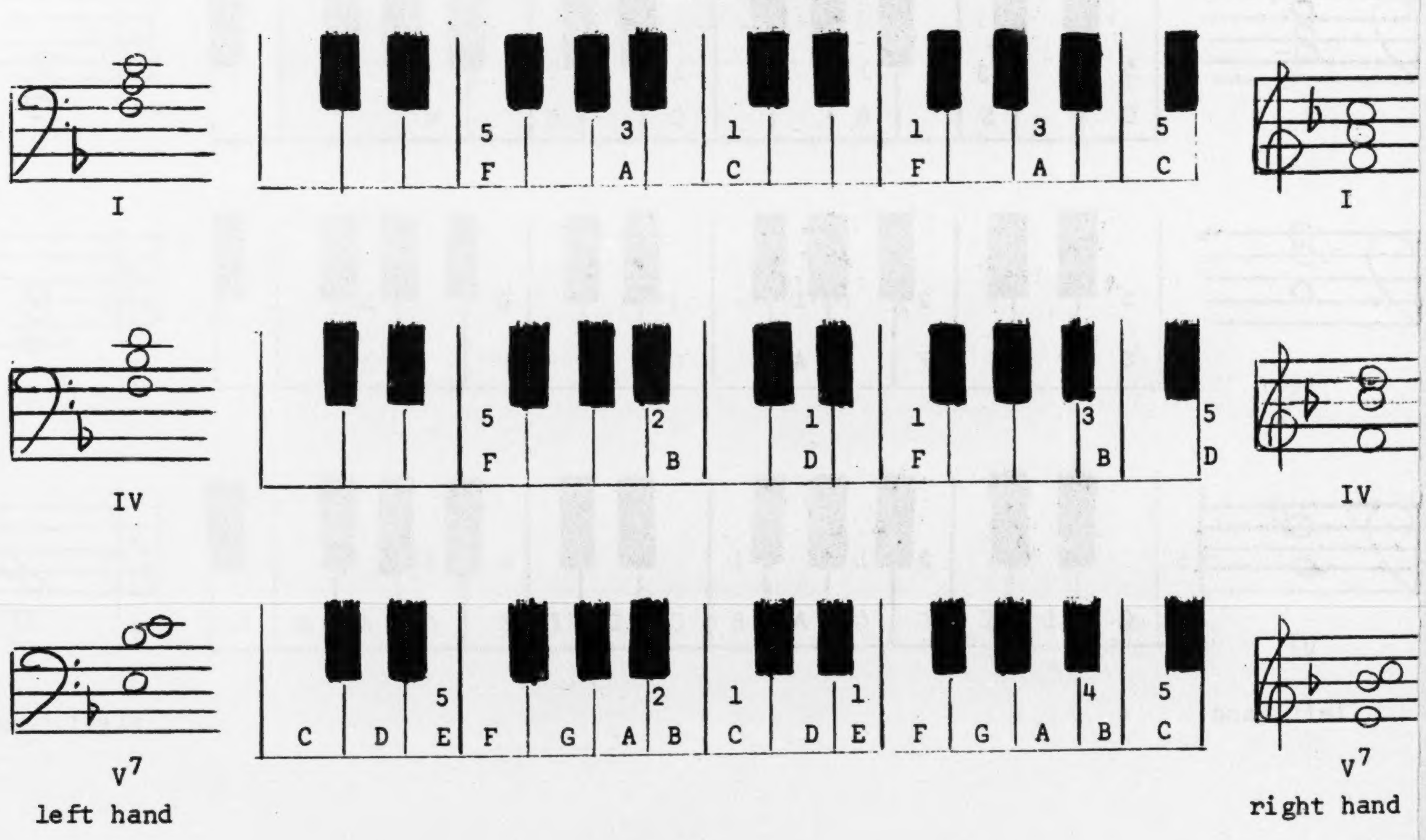
KEY OF C


I
5
C
3
E
1
G
1
C
3
E
5
G
I
IV
5
C
2
F
1
A
1
C
3
F
5
A
IV
V7
5
B
C
D
E
2
F
1
G
A
1
B
C
D
E
4
F
5
G
A
B
C
V7
left hand
right hand

KEY OF G


I
5 G
3 B
1 D
1 G
3 B
5 D
I
IV
5 G
2 C
1 E
1 G
3 C
5 E
IV
V7
2
1
4
5
C D E F G A B C D E F G A B C D
V7

KEY OF F


I
5 F
3 A
1 C
1 F
3 A
5 C
I
IV
5 F
2 B
1 D
1 F
3 B
5 D
IV
V7
5
2
1
1
4
5
C D E F G A B C D E F G A B C
V7
left hand
right hand

Listening Resource

Major Forms of Composition -

I. Concerto

Concerto - A work of music generally having three movements written in the sonata form which displays a solo instrument (or group of instruments) accompanied by an orchestra.

The word "concerto" began to appear in the Sixteenth Century but it was not used consistently in its modern sense until instrumental concertos by Giuseppe Torelli appeared in 1686. Corelli, in 1714, published a set of twelve concerti grossi which were the forerunners of solo concertos.

A concerto grosso is a composition for two or more instruments and orchestra in several movements which was popular at the end of the Seventeenth Century and in the first half of the Eighteenth Century. Early masters of the concerto grosso soon began writing compositions in which a single solo instrument was balanced with an accompanying orchestra. Thus the concerto for solo instrument and orchestra came into existence.

Johann Sebastian Bach was one of the first important composers to write a clavier (forerunner of the piano) concerto. However, the concerto as we understand the term today did not make its appearance until Mozart (1756-1791) who crystallized the form and helped liberate the solo instrument.

A concerto is a composition written for solo instrument and orchestra most often, but also sometimes for two or more solo instruments and orchestra. The solo player and orchestra are not teamed in a master-servant relationship, but rather in one of rivalry on an equal basis highlighting both the individuality of the solo instrument or instruments and the virtuosity of the performer or the performers.

Most concertos are in three movements or sections. The first movement is usually in some variety of sonata form. The second is slow and lyrical, sometimes in three-part song form, sometimes in variation form. The third is lively, gay or vigorous, usually in rondo form. A special feature of the concerto is the solo cadenza (an extended section in free style to display the virtuosity of the solo performer) which appears regularly at the end of the first movement and also in the last movement. Many concertos have cadenzas for all three movements. Concertos are classified according to the solo instrument, piano, violin, etc.

Suggested Concertos:

1. Piano Concerto in D Minor - Mozart
2. Piano Concerto in E Major - Mozart
3. Piano Concerto in B Major - Mozart
4. Piano Concerto in E Major (Emperor) - Beethoven

5. Piano Concerto in A Minor - Grieg
6. Piano Concerto in B♭ Minor - Tchaikovsky
7. Vilin Concerto in E Minor - Mendelssohn
8. Piano Concerto in D Major - Mozart
9. Concerto for Clarinet in A Major - Mozart
10. Flute Concerto in D Major - Mozart

Following are summaries of some of the above works:

CONCERTO IN E MINOR, Felix Mendelssohn (fa'liks men'dels zōn)

Mendelssohn wrote only one violin concerto but it is one of the best loved in the entire repertory. It was written in 1844 and introduced in Leipzig on March 13, 1845.

The composer intended the three movements to be played without pause but now there is usually a slight pause between the first and second.

The first movement is allegro molto appassionnato with three main themes. The first theme is first presented by the violin, and after this has been amplified, the second theme is presented by the orchestra and then a solo violin. The clarinets and flutes present the third theme.

In the second movement is heard one of Mendelssohn's most beautiful melodies. After the andante movement comes the third movement allegretto. The first subject is vivacious and is found in the violin. After two more significant ideas, the first a robust melody for orchestra and the second a lyrical passage for solo violin, are presented and developed, the coda arrives to end the concerto.

CONCERTO IN D MAJOR, Wolfgang Mozart

This concerto, known as the "Coronation Concerto," was written in 1788. It is often called this because the composer played it in Frankfort in September, 1790, during the festivities attending the coronation of Leopold II.

The first movement (allegro) presents two lighthearted themes in the orchestral opening. The piano appears with the first of these ideas. After the orchestra recalls part of the second them, there follows some brilliant virtuoso music and then the piano presents a beautiful melody.

The second movement (larghetto), the slow movement, starts with a simple stately melody for the piano, repeated by the orchestra. After a counter subject is heard, a new section is introduced by the piano and then the opening theme is repeated.

In the third movement (allegretto), which is in rondo form, the vivacious opening theme is at once stated by the piano and repeated by the orchestra. After some subsidiary thoughts, the piano sounds a soaring melody. Then there are some dramatic passages but the concerto ends vivaciously.

EMPEROR CONCERTO NO. 5 IN E FLAT MAJOR, OP. 73, Ludwig van Beethoven
(lood'vikh fan bā'tō ven)

This concerto by Beethoven, written in 1809, was probably given this name by some later publisher who wished to point up its majestic content. The first public performance took place in Leipzig on November 28, 1811.

The first movement (allegro) opens with a powerful chord after which the piano presents a rhapsodic passage. Then the orchestra sounds the two main themes which are developed. After a dramatic climax, there is a brief pause followed by a cadenza (a section in a free style which gives the player a chance to exhibit his technical brilliance) for the piano.

The second movement (adagio un poco mosso) opens with a stately theme by the strings after which the piano comments on this subject in a reflective and improvisational manner.

The third movement (allegro) is in rondo form (recurring subjects) and is full of vivacity.

CONCERTO FOR CLARINET IN A MAJOR, Wolfgang Mozart (volf'gang mo'zart)

Mozart wrote the "Concerto for Clarinet" in October of 1791, only two months before he died. It was the last composition he was to complete. In spite of the poverty and poor health Mozart suffered during his last year, this work displays "youthful eagerness and bright charm." Mozart wrote the work for his clarinetist friend, "Mr. Stadler, the elder." As is true of all of Mozart's concertos, this work makes full use of the instrument for which it was written and is completely suited to it. All registers of the clarinet are exploited without the concerto being an exhibition of virtuosity. From beginning to end, the concerto is in Mozart's last style. There is a close relationship between the orchestra and the soloist. The work demonstrates Mozart's "supreme effectiveness of simplicity."

FLUTE CONCERTO IN D MAJOR, Wolfgang Mozart (volf'gang mo'zart)

In 1777, a wealthy Dutch patron named Dejean commissioned Mozart to write "three short and easy concertos for the flute." Mozart responded with two concertos for flute and one for flute and harp. They are neither short nor easy, and without improvements that had recently been made on the instrument, would have been impossible to play on the flute.

The D major concerto appears to be a transcription of an earlier concerto Mozart had written for the oboe in C Major.

The first movement is marked allegro aperto. The two main themes are presented in the orchestral introduction. The flute enters and holds a high D for four measures "in the manner of an operatic singer." The rest of the movement is based on these themes.

The cadenza, which appears near the end of the movement was not written by Mozart. In the classical period, performers were adept at improvising cadenzas. The effect was (or was supposed to be) that of the artist breaking away from the printed page to improvise freely. It gave him a chance to show off his best technique and was the high point of the concerto. Cadenzas appear near the end of the first movement in most classical concertos. They are found in other movements, but not as often, and the improvised cadenzas in other movements were generally much shorter.

The second movement is marked andante ma non troppo and shows off the flute's lyric posers. It is based on the two themes, both of which are introduced by the strings and repeated by the flute. This movement is in G major. The cadenza is often omitted in modern performances.

The third movement is fast (allegro) and in rondo form. There is a short cadenza in the middle (before the return of theme one) and a longer one near the end. The one in the middle is indicated only by the fermata (rather than by a fermata and the word "cadence") and is often omitted. This movement is also based on two principal themes.

II. Symphony

Symphony - A musical composition usually having four movements written for an orchestra.

The symphony is a compound musical form which has conventionally four movements or parts in sonata form and written for full symphony orchestration. These movements or parts are contrasting in key and tempo, but are related in thought. The usual four-movement symphony begins with a movement in fast tempo -- allegro. The second movement is usually in slow tempo, in a contrasting key. This second movement has a number of structural plans. In the third movement, the minuet-and-trio (or scherzo-and-trio) form is used. This movement is light and graceful with its tempo ringing from moderate to fast. The finale, or fourth movement, is in fast tempo with sonata allegro or rondo structure.

Karl Philip Emanuel Bach (son of Johann Bach) established the three-movement form using two fast movements separated by a slow one.

Beethoven's Symphony No. 6 in F Major and Berlioz' "Symphonic Fantastigue" have more than four movements.

Twentieth Century composers have experimented with sonata structures of one and two movements.

Suggested Symphonies:

1. Scherzo from Third Symphony, Beethoven	R.C.A. Vol. 1
2. Toy Symphony, Haydn	R.C.A. Vol. 3
3. Andante "Surprise Symphony," Haydn	R.C.A. Vol. 4

4.	Theme from Andante "Clock Symphony," Haydn	R.C.A. Vol. 5
5.	Symphony #1, Theme from 4th Movement, Brahms	R.C.A. Vol. 6
6.	"1st Movement" from Symphony #5, Schubert	A.M. Gr. 5, Vol. 1
7.	"Second Movement," Symphony #8, Beethoven	A.M. Gr. 6, Vol. 1
8.	"4th Movement" Symphony #4, Tchaikovsky	A.M. Gr. 6, Vol. 2
9.	Andante from Surprise Symphony	MSB 78042 Blue
10.	Allegro) Minuetto) Toy Symphony, Haydn Finale)	MSB 78043 Blue
11.	Children's Symphony - 1st Movement - MacDonald	A.M. Gr. 3, Vol. 2
12.	Children's Symphony - 3rd Movement - MacDonald	A.M. Gr. 2

Following are summaries of some of the above works, and other famous symphonies:

TOY SYMPHONY, Franz Joseph Haydn (frants yō'sef high-dn) 1732-1809

Haydn was a happy, fun-loving person. His "Toy Symphony" represents one of his practical jokes in music.

One day when strolling along a street fair, Haydn saw some toy instruments on display. He bought a number of them, and that evening called his musicians together for "an important rehearsal." When they assembled, he gave each a toy instrument -- whistles, rattles, "noisemakers," toy trumpets, toy drums -- and handed out scores for his new symphony. Two violins, piano and double-bass (string bass) were the only three serious instruments called for. Imagine the bewilderment of the musicians when he asked them to read the score and play on the instruments he had provided!

The "Toy Symphony" is in three short movements -- the first is called allegro moderato, meaning "moderately quickly," the second is a minuetto, a little dance in 3/4 time, and the third is the finale, or ending, which whirls faster and faster towards its end, amid the din of the toy instruments. The whole symphony is very bright and cheery, alive with fun and good nature. Bird effects are introduced by nightingale whistle and the triangle, and many can be easily identified. The "Toy Symphony" is music written for fun and is meant to be heard in a spirit of good humor.

SYMPHONY NO. 94 IN G MAJOR (THE "SURPRISE SYMPHONY") Joseph Haydn (yō-sef high-dn), 1732-1809

Haydn is called the father of the symphony because he established the number and kinds of instruments used in the symphony orchestra. He was born in Austria of very poor parents. However, they had a deep love for music which they passed on to their son. When Joseph was eight years old, he became a chorister in a large church in Vienna. However, he did not have a very good voice and began to study music in other forms. When Haydn was twenty-seven, he had achieved the important position of the music director for a count. From this time on, Haydn conducted orchestras and wrote music. He was asked to go to London where he wrote twelve symphonies, one of them being the Surprise Symphony. Haydn was skilled in writing for string instruments and it was not until he was old that he really learned the importance of wind instruments.

The Surprise Symphony was first performed in 1792. It gets its name from the sudden loud orchestral crash in the second movement. It is said that one time Haydn noticed a number of drowsy people at some of the London concerts. He inserted a soft passage by the strings, interrupted by the very loud chord, to lull the ladies to sleep and then awaken them with a "bang." Haydn gleefully exclaimed, "Here the ladies will shriek."

First Movement

There is a brief introduction with a delightful melodious passage given first to a woodwind and horn combination, and then to the strings. The movement proper begins with the first theme played by the violins, which sing it softly but with sparkle. This theme is a typical Hungarian gypsy tune.

Second Movement

In Haydn's time, the second movement was a great favorite with his audiences, not only because of the "surprise," but also because of its beauty and charm. It is made up of a single theme, repeated over and over, each time slightly different. The first time the theme is heard softly in the strings, and repeated even more softly. Then suddenly we are startled by the sudden crash. In the first variation of the melody, the second violins play the melody, while the first violins decorate it. The second variation is in a minor key. The third variation is played by first the oboe, then violins, then in a lovely passage for the flute and oboe. The fourth variation is announced by the full orchestra. A fifth variation comes just close to the end.

Third Movement

This movement presents the form that Haydn introduced to the symphony, that of a popular dance form as the third section. Haydn, of course, used the minuet, the dance of polite society in his day.

Fourth Movement

The final movement is a short rondo, built upon two single themes and proceeding at a furious pace through all its short but merry life.

SYMPHONY NO. 8 IN B MINOR (Unfinished) Franz Schubert (frants shoo' bert), 1797-1828

Schubert began the composition of this symphony in October of 1822 -- six years before he wrote his Seventh Symphony. Forty-three years elapsed, however, before it received its first performance, on December 17, 1865. Schubert is said to have given the score to a friend of his as a present for having made him an honorary member of the Music Society in Graz.

It is a question whether Schubert intended to "finish" the symphony. He did sketch for piano nine measures of a scherzo, but nothing of a final movement. The two completed movements form a musical whole, and many believe that Schubert felt additional movements were unnecessary.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and strings. The first movement, with its familiar theme, is marked Allegro moderato; the second movement in Andante con moto and in the key of E major.

In his introduction to the Eulenburg edition of the score, Hermann Grabner concludes, "This is the most romantic of all Schubert's symphonies. A new world of sound is created here, harmony, finely graded according to the individual colour of each instrument, and melody shaded to a minute degree; the whole written in a polyphonic style of vast range and tremendous power."

SYMPHONY NO. 5 IN C MINOR, OPUS 67 Beethoven (bā'tō ven)

This symphony written in 1807 is probably one of Beethoven's most popular pieces. It was first performed in Vienna on December 22, 1808, with the composer conducting.

The symphony is in four movements. The miracle of this work lies in the first movement (Allegro con brio) where a four-note theme is developed into a monumental drama. This rhythmic motif has been interpreted as "fate knocking at the door." This theme was known as the Victory motif throughout Europe during World War II for the allies. Its three short notes followed by a long one resemble the three dots and a dash that in Morse code stand "V," or "Victory." If the first theme resembles fate knocking, then the second theme in the first movement, a lyric one for flutes, clarinets, and violins, may suggest resignation to that fate.

The second movement (Andante con moto - slow but with motion) is in the form of theme and variations with two main themes. The first theme is sounded in the violas and 'cellos and many versions of this theme follow. The clarinets and bassoons present the second theme against triplet figures in the violas.

The third movement (Scherzo) and fourth movement (Allegro) are usually played with no pause between them. In the third movement an ominous sounding subject in the 'cellos and basses leads to the main theme by the horns which is rhythmically like the opening motif. The trio section has a dynamic subject treated frugally. A dramatic high point in the symphony is the transition from the third to fourth movement. There are two main themes in the last movement -- the first a march-like subject for full orchestra and the second presented by the woodwinds. The exultant character of this music persists until the final rousing measures.

SYMPHONY NO. 40 IN G MINOR (K 550), W. A. Mozart (mō'zart) (This is also found in HRW, p. 88)

Mozart composed his 40th symphony in 1788 -- three years before his death. Although he was only 32 years old, the symphony in G minor is the work of a mature composer. The tone of the work is more serious and intense than the music Mozart had composed a few years earlier. (Compare this with the D Major Concerto for a striking contrast in mood).

The symphony is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and strings. It is an almost perfect example of classical symphony.

The first movement, Allegro molto, is in sonata-allegro* form (exposition of two themes, development, and recapitulation of the themes). The first theme is stated, beginning in the first measure, by the violins. This is elaborated upon and repeated.

The second theme appears after a measure's "grand pause" with three descending notes in the strings. Answered by the clarinet and bassoon. The melody is continued by the strings. This second theme is in B flat major. Part of the first theme is introduced again before the end of the exposition. The exposition was repeated in the original version, but this is not always done now.

The second movement is slow, Andante, and is also in sonata-allegro* form. It is in the key of E flat major. The beginning is interesting as the sections of strings enter one at a time. The second theme is in B flat major.

The third movement is a minuet, as would be expected. The form can be diagrammed: AA BB CC DD AB, each letter representing a section. Sections A and B are in G minor and sections C and D are in G major. In form it is typical of the dance movements in most classical symphonies. In mood it is more serious than would be expected.

The finale, marked Allegro assai, is in sonata-allegro* form.

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*sonata-allegro form is so called because it is the form of the opening allegro movement of a sonata.

Philip Hale has written: "There are few things in art that are perfect. Mozart's G Minor Symphony is one of them." When one considers the quantity of music written by Mozart in his short life, and realizes the quality, beauty and perfection of his music, his genius becomes almost unbelievable.

III. The Overture

Overture - A form of music usually written for full orchestra as an introductory part to an opera often played as an independent concert piece.

An overture is an introductory part to an opera or other musical work. A concert overture is an independent composition for band or orchestra.

The operatic overture had its origin in the Baroque period. In France, the overture was developed by Jean Baptiste Lully (lu-le) (1632-1687). It consisted of three movements: slow, fast and slow. The Italian overture was called "sinfonia" and was an ancestor of the modern symphony. It, too, had three movements: the first was fast, the second was slow, and the third was fast. The greatest Italian operatic composer of this period was Allessandro Scarlatti (1660-1725), the father of Dominico Scarlatti.

In the late Baroque, both the Italian sinfonia and the French overture became important orchestral forms. They were used as overtures, not only to operas, but to oratorios and cantatas and even as opening movements to orchestral suites.

From the classical period to the present, the operatic overture has followed two patterns. Sometimes it consists of airs from the opera itself and sometimes it sets the mood for the opera but uses different material. The baroque forms are no longer followed. Some operatic overtures, especially those of Rossini, are frequently performed as concert overtures.

Suggested Overtures:

1. Light Cavalry Overture, von Suppe	R.C.A. Vol. 2
2. "Finale" from William Tell Overture, Rossini	A.M. Gr. 3, Vol. 1
3. A Children's Overture, Quilter	MSB 78022 Crimson
4. "Fairy Scherzo" Midsummer Night's Dream Music Mendelssohn	MSB 78025 Crimson MSB 78026 Crimson
5. "Wedding March" Midsummer Night's Dream Music, Mendelssohn	MSB 78028 Crimson
6. "Overture Miniature" The Nutcracker Suite, Tchaikovsky	MSB 78033 Crimson
7. "Pinocchio" from A Merry Overture	MSB 78045 Blue
8. William Tell Overture	MSB 78047 Blue MSB 78048 Blue HRW, Record 8

Following are summaries of some of the preceding pages works and other famous overtures:

ROMAN CARNIVAL OVERTURE, Hector Berlioz (ber'li os')

An overture is defined as an orchestral introduction to an opera, play, oratorio, etc. Opera overtures are frequently performed at symphony concerts such as the "Roman Carnival Overture" by Berlioz.

This overture was originally written as an introduction to the second act of Berlioz's opera "Benvenuto Cellini," but in 1843 he decided to make it an independent symphonic work even though he had used some of the melodic material from the opera. The second act takes place in a square in Rome and the overture is played before the curtain rises on the carnival scene. The listener has no difficulty imagining the gay festival taking place.

The overture opens with a dashing figure for violins and violas with the rhythm and tempo of a dance. The appears the main melody, a song for the English horn which is frequently played by other sections of the orchestra thereafter. The English horn has a delicate sound much like the oboe, but not quite as mellow, a little more raspy in sound.

The third section of the overture is a dance theme first presented softly, then increasing in sonority. All the sections are enlarged and the opening dance theme returns to end the overture.

Overture to A MIDSUMMER NIGHT'S DREAM, Felix Mendelssohn (fa'liks men'dels zōn)

Felix Mendelssohn was born in Hamburg, Germany, in 1809, of Jewish parents. From boyhood, Mendelssohn won honors as a pianist, first appearing on the concert stage at the age of nine. He began to compose at the age of twelve. Felix enjoyed reading Shakespeare's plays with his sister, Fanny. He admired Shakespeare so much that he wrote the charming overture to the play, "A Midsummer Night's Dream" (by Shakespeare), when he was barely seventeen years old. The overture was originally written as a piano duet and first performed by Felix and his sister in 1826. It was given its initial performance in conjunction with the play in 1840 in England.

The story of the play: Once upon a time, there was a queen named Titanis, who was the queen of the fairies. Once upon a time there was a king named Oberon, who was the kind of the fairies. Strange as it may seem, Queen Titania and King Oberon did not speak to each other for they had had a quarrel. To make matters worse, on a summer night they were both invited to the wedding of a prince, who lived on the edge of their forest. As they drew near the prince's palace, Queen Titania and her fairies and King Oberon and all his royal court met in the woods. When Queen Titania saw King Oberon she turned away. At this, King Oberon decided once and for all to show her his power. To carry out his plan he needed to the help of his messenger, the mischievous fairy, Puck!

King Oberon asked Puck to find the magic flower which when its petals were rubbed on the eyes of anyone who's asleep made that person fall in love with the first one he sees when he awakens.

Of course, Queen Titania didn't know what King Oberon planned to do and so, in another part of the forest, she prepared to go to sleep (Nocturne). The fairies were not the only ones in the woods that midsummer night. While Queen Titania slept, some clowns came to the woods to rehearse a dance and a play for the Prince's wedding (Scherzo). While the dancing went on, the clowns gathered round Quince, their leader, to find out who was to play each part. Bottom was given the part of Pyramus, the lover, who loves Lady Thisbe. Francis Flute was to play the part of Lady Thisbe, however, he didn't want to be a lady. Bottom offered to play it and when Quince was about to assign the part of the lion, Bottom wanted that part too.

While they were disputing over the parts, Puck had found the magic flower and brought it to King Oberon, and now, in the woods, Puck came upon the busy actors. Being a very mischievous fairy, he decided to play a trick and put a donkey's head on Bottom. Puck waved his fairy wand and immediately Bottom had a donkey's head. Of course, Bottom didn't know this, but whenever he tried to speak, he could only say, "Hee Haw!" As they went on with their play, Quince instructed Bottom to come in and surprise Thisbe. Bottom came in saying, "Here I am, Hee Haw!" "No, that's not what you must say," said Quince, "You must say, Thisbe, I love you." But all Bottom could say was, "Thisbe, I. . .Hee Haw!" Quince exclaimed, "No, you don't sound like a lover; you sound like a donkey!" And the others exclaimed, "Look, look, he really has a donkey's head on him!" They all thought Bottom had been bewitched and ran away as Puck laughed and laughed while he hid behind some bushes.

While Puck's mischief was going on, King Oberon rubbed the petals of the magic flower on Queen Titania's eyes and then he waited for her to awaken. Along came Puck and Bottom who still had the donkey's head on. Bottom began to sing and woke up Queen Titania. She saw him first, and true to the magic, fell in love with him. As King Oberon watched poor Titania fall in love with the silly donkey, he took pity on the Queen and ended the magic spell. He ordered Puck to remove the donkey's head from Bottom, and with another magic flower, he rubbed Titania's eyes. So King Oberon and Queen Titania were friends again and the forest rang out with laughter and merry making as the guests danced gaily at the Prince's wedding.

In 1843, Mendelssohn wrote the rest of the music, thirteen numbers in all. The four that are most commonly performed are as follows:

> The Overture opens with four lovely chords (the magic chords) in the woodwind section, sounding faint and mysterious. Swiftly and delicately, the music of fairies follows in the violins. A little later the curious braying of Bottom can be heard. It closes with the same four magic chords.

The Nocturne occurs when everyone has fallen asleep and contains one of the loveliest solos for French horn and in all music, mysterious and dreamy and so expressive of the sweet warmth and drowsiness of a midsummer night.

The Scherzo discloses the fairy world with its chattering elves and their mischievous games.

The Wedding March contains the joyous pomp, lively rhythm and bright orchestral color which has made it the customary recessional for the marriage ceremony.

1812 OVERTURE, Peter Illych Tschaikovsky (pyo'ter il ech' chi kof'ski)

This concert overture was written in 1880 and was commissioned for the consecration of the Temple of Christ the Redeemer, in Moscow, which was built as a memorial to Napoleon's defeat in Russia in 1812. The composer decided to utilize for his music a program describing the historic events in Russia, beginning with the Battle of Borodino and culminating with Napoleon's flight from Moscow. There is no record of its performance at the consecration in 1881. However, its premiere probably took place in Moscow on August 20, 1882.

In the introductory section, the composer used the Russian hymn "God Preserve Thy People." The main section of the overture gives a realistic picture of the Battle of Borodino with quotations from the Russian national hymn and the "Marseillaise" which identify the two opposing armies. The Russian hymn is sounded as a climax to announce their victory.

Since this work was intended for outdoor performance, Tschaikovsky indicated that the percussion section should include actual cannon to boom at specified intervals. Today, of course, the timpani is used in its place.

POET AND PEASANT OVERTURE, Franz von Suppe'

Franz von Suppe' composed the overture "Dichter und Bauer" (Poet and Peasant) in 1854. Although he composed many operas, operettas and other musical works, this overture and the overture to "Light Cavalry" are the only ones of his compositions that are still popular.

"The Poet and Peasant Overture" opens with a fanfare by the brass. The work follows no special form but is made up of eight sections. Several themes are repeated: One is a waltz in the best Viennese tradition, and another is a light polka-like section with trills and rapid fingerings for the violins. A syncopated rhythmic motive appears four times in the work and serves as a unifying factor.

The dramatic nature of this work, along with its easy-to-remember melodies, has made it a favorite composition for "pop" concerts. It has been arranged for some 59 different combinations of instruments (including flute solo) and is especially popular with bands.

OVERTURE TO WILLIAM TELL, Gioacchino Rossini (jo' a kē'no ros sē' nē)
(HRW, p. 7)

"William Tell" was composed in 1829, thirty-nine years before Rossini's death, but the last opera he ever wrote. It is a serious work (unlike "The Barber of Seville," Rossini's best known opera) and was regarded by his contemporary critics as his masterpiece. It tells the story of the Swiss hero for whom it is named. It is almost never performed anymore, however, only its overture remains popular.

The overture opens with a somber introduction for strings and timpani, reminding us of the serious nature of the opera.

A second section begins with a tremulo by the strings and, for the first time, the woodwinds timidly enter. The orchestra grows until the full orchestra is playing furiously and then gradually dies.

The third section is a charming dialogue between solo flute and solo oboe with soft horn and plucked string accompaniment. This is suddenly interrupted by a trumpet fanfare followed by the familiar "Lone Ranger" theme.

IV. The Opera

Opera - A dramatic musical composition with musical parts like arias, choruses with orchestra accompaniment; an opera is a musical drama.

In early history, the Greeks and Romans often used music in their plays. Many Miracle Plays (Mysteries or Moralities) from the Bible were accompanied by music. In the latter part of the Sixteenth Century, the oratorio, the predecessor to the opera, was born.

Later in 1594, in Florence, Italy, the first opera was produced. "Daphne" was its name. In 1567, Claudio Moteverdi was born. He liked the style of the opera and wrote twelve operas. His fame spread and led to the establishment of the first opera house in Venice in 1637.

The opera uses singers, dancers and orchestra. It tells a story and is usually said to be a "play set to music."

Another characteristic of the opera includes the fact that all characters sing their parts instead of speaking them. Also when there is no tune or melody, we say that the singer in doing a recitative. In comic opera, recitative parts are often said instead of sung.

Songs which have an unusually lovely melody and are sung by a leading character are called arias. They are sometimes described as vocal gymnastics and often detract from the story as a whole. For this reason, modern composers seldom use arias.

Many times several persons sing together as the "Quartette From Rigoletto." All four sing different melodies and words at the same time.

The orchestra in opera is often used to depict a mood or scene, as a storm. The words used are called the libretto.

Some of the most familiar and important operas would include: "William Tell," by Rossini; "The Valkyries" by Wagner; "Aida" by Verdi; "Midsummer Night's Dream" by Mendelssohn; "Lohengrin" by Wagner; "Pagliacci" by Leoncavallo; "Madame Butterfly" by Puccini; "Marriage of Figaro" by Mozart; "Die Meistersinger" by Wagner and "Rigoletto" by Verdi.

Suggested Operas:

1. "Shepherds' Dance" Amahl and the Night Visitors -	A.M. Gr. 4, Vol. 2
2. "Prelude" Hansel and Gretel, Humperdinck	MSB 78051 Blue
3. "Lokengrin" - Wagner	Boxed Unit (Keyboard Jr.)

Following are summaries of some famous operas:

THE FLYING DUTCHMAN, Richard Wagner (vag'ner), 1813-1883

The opera, "The Flying Dutchman," was composed by Richard Wagner, with the first performance being given in Dresden, Germany, on January 2, 1843.

In the legend of the Flying Dutchman, we are told that a Dutch sea captain once tried to said around the Cape of Good Hope in a furious gale and swore he would accomplish his purpose even if he kept sailing on forever. The Devil heard the oath and condemned the unhappy captain to sail the sea until the Day of Judgment, without aim, and without hope of release, unless he could find a woman to love him faithfully until death. The Devil allowed him to go ashore once in seven years to find such a woman, and this opera opens with the appearance of the Flying Dutchman's ship, with her blood-red sails and black masts, on the coast of Norway, in a bay into which the ship of Daland, a Norwegian captain, has just been driven by bad weather. A seven years' term having then expired, the Dutchman goes on shore and meets with Daland, the Norwegian captain. The Flying Dutchman asks Daland for hospitality, offering him in return all his treasures. In conversation with the Norwegian captain, the Flying Dutchman finds that Daland has a daughter so he asks for permission to woo her. Daland, anxious to secure a son-in-law so wealthy, agrees and the two set sail for Daland's home, which is not far distant, with a moderate and favorable wind to guide them.

Act Two opens with a Spinning Chorus: Senta, Daland's daughter, Mary, her former nurse, and some Norwegian maidens are at work spinning. on the wall of the room hangs the portrait of the Flying Dutchman, whose face has a fascination for Senta, and rouses in her a romantic attachment. In a ballad, she related his story to Mary and the maidens as they spin.

Meanwhile, Erik, the huntsman who wishes to marry Senta, has come in to tell them that he has seen her father's ship entering the port. The maidens wish to rush off at once to welcome the crew and hear their news, but they are kept by Mary to finish their household work and to prepare some food for the hungry sailors. Senta is also eager to meet her father but she is waylaid by Erik. Erik knows that Daland has intentions of finding a husband for Senta, one whom he would consider worthy of his daughter. Expecting that Daland might fulfill his intentions now, Erik wishes to plead for Senta once again. Senta listens as if in a trance and Erik goes on to tell her a dream he has had in which he saw her meeting her father and the sailor whose portrait hangs in the room and promising to be the wife of the sailor. Senta is greatly excited by his story and cries out that he in whose face and story she takes such an interest is seeking her and that she will he his. Erik rushes away in horror and despair and Senta, remaining in deep thought, stands with her eyes fixed on the picture of the Flying Dutchman.

Meanwhile Daland and his guest, the Flying Dutchman, arrive and Senta is startled to find that this stranger looks like the portrait. Daland tells Senta that this stranger wishes to be her husband. She is delighted, sensing the fulfillment of her dreams about the main in the portrait, and she vows to be faithful to him until death. Daland and the Flying Dutchman are joyous. Daland goes to announce this betrothal to his crew, who are celebrating the successful completion of their voyage with a feast, as was customary.

At the opening of Act Three, the Norwegian sailors on Daland's ship are dancing and making merry on the deck of their vessel. The maidens from Daland's home bring food and drink for the crews of both Daland's and the Flying Dutchman's ships. They try to attract the attention of the crew on the Flying Dutchman's ship anchored nearby but there seems to be no signs of life on board and they depart in fear and alarm leaving all of the food for the Norwegian sailors. While the Norwegian sailors are feasting, the crew of the Dutch Ship rouse tb sing the story of their captain. A dark bluish flame is seen and the sound of a storm is heard. The Norwegian sailors leave the deck in horror and go down to the cabin making the sign of the cross as they go.

Meanwhile, Erik has returned to the house, once again pleading for Senta to be his wife. At that moment, the Flying Dutchman happened to come into the room and immediately rushed off to his ship when he saw Senta and Erik, thinking that Senta had no intentions of being faithful to him. Senta rushes after his pleading with him to believe that she means to be faithful.

The Flying Dutchman does not heed her and goes aboard his ship which puts out to sea at once. Senta climbs a cliff overhanging the sea and throus herself into the water protesting her faithfulness, while those gathered from the house and the ship watch the scene in horror. The Dutchman's ship, with all her crew, sinks immediately and in the glow of the sunset Senta and the Flying Sutchman are seen rising from the sea and floating upward.

The plot of the Flying Dutchman is a complicated one and the German audience who first saw it did not accept it well because it was not like anything else they had ever seen staged as an opera. It was not until rather late in Wagner's life that he began to be acclaimed as a great composer. But he did live to see how his own music dramas performed in a theater that was built in Bayreuth, Germany, especially for his compositions.

DIE WALKURE (THE VALKYRIES), Richard Wagner (vag'ner)

For a better understanding of "Die Walkure," the reader should have some knowledge of the "Nibelung Ring," a mythical story on which Wagner's trilogy (three operas) -- "Die Walkure," "Siegfried," and "Gotterdammerung" -- is based. In this prologue (introduction) to this trilogy, the story the Nibelung is told as follows:

Under the waves of the Rhine River, forgotten and uncared for, rested purest gold in beautiful masses. The Naiads (water-sprites) of the stream (Wagner called them Rhine daughters) were guardians of this treasure. Suddenly, out of the depths of the earth, there comes into the waters a greedy "Nibelung," (a descendant of the dwarfs), who is born of Mist and Darkness. The mischievous water-sprites encircle him and tell him of the great worldly power he would gain if he were to possess the gold. But, to do this, he must completely renounce Love. The greedy Nibelung is bewitched by the gleam of the gold, and cursing Love and beauty, he tears the treasure from its rock.

Wotan, the King of the Gods, is also longing for greater riches. The adventures of the Nibelung, whose name is Alberich, become known to the king, and to the king's companion, Loge. They descend to the mines where the dwarfs hoard their treasure, and they find that Alberich has made from the gold a ring, which gives him power. Wotan and Loge easily capture the Nibelung and his treasure, but Alberich puts a curse on the ring.

When Wotan returns to his castle, he means to keep the ring, but the goddess and prophetess, Erda, reminds Wotan of the curse attached to the ring and of the destruction that it will bring to the power of the gods. So Wotan heeds her warning and flings the ring to his giants, and there is strife and blood-shed between them because of their greed for the gold.

Wotan resolves to create new beings whom he will call the Valkyries, who can help to make up for the sufferings which the greed of gold has broght to whose on earth. And he names their new castle Valhalla.

Now with that background, we can perhaps better understand the story of Die Walkure which follows this introduction found in the opera Das Rheingold.

In these old Norse legends from which the stories of Wagner's musical dreams are taken, the Valkyries were the daughters of Wotan, the greatest of the Gods. These were the beings he had resolved to create to help those who suffered because of the greed for gold. It was their duty to watch over the fortunes of men in battle and to carry away the slain heroes to Valhalla, the home of the Gods, where they were made alive and well again, and then they became part of Wotan's palace guard. These war maidens, the Valkyries, rode through the air on splendid winged horses. They wore glittering coats of armor, and in those far-off days before science had helped people to understand the wonders of nature, it was thought that the northern lights were flashes of light shining from the armor of the Valkyries as they rode through the sky.

After a battle, the Valkyries would meet on a great rock high above the clouds, and then ride together over the rainbow bridge into Valhalla.

Brunnhilde was the leader of the Valkyries, and Wotan's dearest daughter. One time when she had been sent to watch over a battle and bring to Valhalla the body of the man whom Wotan had doomed to die, she was so overcome with pity that she disobeyed her mighty father and tried to protect the hero, Siegmund.

Disobedience to Wotan meant awful punishment, which even his beloved Brunnhilde could not escape. So for this disobedience, Wotan banishes Brunnhilde from among the Valkyries and condemns her to slumber on the rock where the Valkyries gathered before intering Valhalla, with a wall of flame surrounding her.

This terrible punishment for his most beloved daughter saddened Wotan, and he made the punishment somewhat less severe by saying that only a hero who knew no fear could penetrate the walls of flame to awaken her.

This Norse legend perhaps reminds you a little of "The Sleeping Beauty," and it is true that almost all countries have the same folk legends with variations within the story.

As the flames surround Brunnhilde in the final act of the opera, the famous Magic Fire Music is heard. Wagner used the instruments with marvelous skill in this fire music. The sharp-tongued piccolos and the harp suggest the leaping and crackling of the flames, while below them the strings picture the rippling motions of a fire. Then the woodwinds begin a slumber song which indicates that Brunnhilde is asleep behind here wall of fire.

In this opera she remains asleep at the close of the drama, but Wagner has a clever way of giving a hint as to who will be the hero to awaken her. In all of his operas, he uses themes which he calls "leit motifs" for each of his leading characters. In the same way that a theme song is used each time a program is heard again, so the "leit motif" tells us that the drama in including the character whose theme Wagner has put into his music at that point. These leit motifs are each only a few measures in length.

While Brunnhilde sleeps to the Magic Fire music and the Slumber Song, the leit motif of Siegfried, one of Wagner's greatest operatic heroes, is heard in the Magic Fire music. So, we are given a musical hint at the close of this opera that it will be Siegfried who awakens Brunnhilde from her slumber on the fiery rock. And Wagner has written an entire opera entitled "Siegfried," which follows Die Walkure in the trilogy of operas he wrote about the evils that resulted from man's greed for gold. The first performance of this opera was given in Munich, Germany, on June 26, 1870.

AMAHL AND THE NIGHT VISITORS, Gian-Carlo Menotti

"Amahl and the Night Visitors" is an opera which is presented during the Christmas season. Many of the children have seen or will see it performed on television or the stage.

The opera is best presented and accepted when the children can see the libretto. Often words are difficult to hear, and the libretto not only helps them to understand the opera but keeps them moving along with the music.

The following are things which you might say about the story before or during the recording.

"Amahl, a crippled boy, and his widowed mother live alone. They are very, very poor. They have nothing to eat."

You will hear Amahl's mother calling him to come in. When he comes into the house, he tells her a big story about seeing a big star - as large as a window, and it has a tail! Is it the truth, do you thing?

As you listen, see if you can hear -

1. Amahl playing on his pipe (like a flutophone).
2. The many fibs he has told his mother - a leopard with what kind of head?
3. How Amahl will like to go begging and how they shall live.

After they go to bed, you should hear three kings coming in the distance. When they get to Amahl's door, see if you are able to hear that Amahl is crippled (the music makes him limp to the door). Would your mother believe you if you told her that a king was at the door?

Amahl's mother tells him not to bother the kings. Does he? One king has something in his box. What is it?

Side Two

This side is more difficult and not quite as much interest is aroused. Before playing it, explain the fact that the mother and the three kings will sing together, but do not really hear one another.

"Listen for the shepherds. All the children are sick with something you get, too. What is it?"

The dance lasts quite a long time and some children may want to do the dance. At first they would be afraid and later the dance gets faster and faster as the shepherds gain confidence.

"To what child, do you suppose, are they taking the gold? See if you can tell what Amahl's mother does about the gold."

Let the children discover that Amahl is cured. It is more of a thrill if they can make the discovery and hear the miracle themselves.

HANSEL AND GRETEL, Engelbert Humperdinck (Hoom'per dingk), 1854-1921

The opera "Hansel and Gretel" was composed by Engelbert Humperdinck, who lived in Germany from 1854 to 1921. Humperdinck was a composer who lived a long life, and was seemingly successful during his life, winning many musical awards, and being a special protege of the famous composer Richard Wagner. And yet, there is not another work of Engelbert Humperdinck's which has remained as well-known as his opera "Hansel and Gretel," a fairy opera, his first and only international success.

On the other hand, the composer Wolfgang Amadeus Mozart, another German composer born about 100 years before Humperdinck, lived for a short period of 35 years, from 1756 to 1791. Though he lived only about half as long a life as Humperdinck did, and lived 100 years before him, there are literally hundreds of musical compositions by Mozart which are very well-known and still performed often today.

So, we might observe that true greatness of works of art cannot be measured at the time they are inspired. The length of time during which a composition of music remains a part of the concert repertoire probably determines its greatness, because it continues to appeal to people even though times change. However, the one opera for which Mr. Humperdinck remains well-known as a composer, is the kind of art that has appealed to many people from his day to our present one.

This opera is based on a fairy tale by the Brothers Grimm. The first performance of the opera was given in Weimer, Germany on December 23, 1893.

In brief, the story of the opera concerns Hansel and Gretel, who are sent into the woods to pick berries. They get lost, and when they are sleepy, they lie down to rest. Angels come down to protect them and they spend a peaceful night. One of the best-known melodies of the opera is the "Children's Prayer," sung by the children as they prepare to go to sleep.

After their night of sleep guarded by the angels, they have the misfortune of being caught in the morning by the Witch of the forest who loves to eat children.

The alert children contrive to lock her in the oven that has been prepared for them. Her death brings to life all the children who have been lost before. Then in usual fairy tale ending, the parents of Hansel and Gretel arrive to find the children and take them home, and we are left believing that they all lived happily ever after.

Humperdinck loved children and enjoyed writing music for and about them. Originally the music started on a very small scale for Hansel and Gretel. Humperdinck's sister wrote a little play from Grimm's fairy tale for her children to give at a family Christmas party. She asked her composer-brother to write a tune for the song "Brother, Come and Dance With Me," which Gretel was to sing. People were so delighted with that tune that they asked him to write more. The more Humperdinck worked at it, the fonder he grew of Hansel and Gretel. And so the little home-made opera eventually called for a full orchestra, elaborate stage settings, and trained actors and singers.

THE MAGIC FLUTE, Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart was one of the world's greatest creative musicians. He wrote in almost every form and excelled in everything he wrote. Some of his most notable achievements are in the field of opera. Virtually all his major works are played to this very day. Thousands of people travel to Salzburg, Austria, every year to hear a festival which is devoted almost exclusively to his music. Mozart's lyricism is unique. He imparted a special quality to his music that makes it as alive today as when it was written.

V. The Suite

Suite - An ordered series of instrumental dances in the same related key, usually preceded by a prelude.

The suite is another classification in music of compound form. It is a succession of short instrumental pieces.

The "Baroque Suite," also known as the "Dance Suite," developed from the Sixteenth Century practice of playing dances of contrasting meter in sequence. The dances were usually linked together by a common key and were social or court dances. The four principal dances of the baroque suite are called the allemande, the courante, the sarabande and the gigue. The suites frequently begin with a prelude and sometimes included such additional dances as the minuet, the gavotte and the polonaise. The baroque suite virtually disappeared after 1750. The suites of Johann Sebastian Bach are the best known.

Another division of this classification is the "Descriptive Suite" written especially for orchestra which came into favor during the Nineteenth Century. These were after collections of pieces drawn from incidental music to a play or from a ballet.

The following compositions are examples of the baroque suite:
Bach - English Suite No. 2 in A Minor (Harpsichord)
Suite No. 3 in D Major for Orchestra

The following compositions are examples of the descriptive suite:
Grieg - "Peer Gynt Suite"
MacDowell - "Woodland Sketches"
Saint-Saens - "Carnival of the Animals"

The following compositions are examples of the ballet suite:
Prokofiev - "Cinderella Ballet Suite"
Stravinsky - "Firebird Suite"
Tchaikovsky - "Nutcracker Suite," "The Sleeping Beauty," "Swan Lake Ballet"

Suggested suites:

1. Petite Suite "March" "Impromptu," Bizet	R.C.A. Vol. 1
2. "March" from Summer Day Suite, Prokofiev	A.M. Gr. 1
3. "Gigue" from Suite #3, Bach	A.M. Gr. 3
4. "Fountain Dance" from Wand of Youth Suite #2, Elgar	A.M. Gr. 2
5. "Jack-in-the-Box" from Mikrokosmos Suite #2, Bartok	A.M. Gr. 2
6. "Children's Dance" from Merry Mount Suite, Hanson	A.M. Gr. 3, Vol. 1
7. "Fairies and Giants" from Wand of Youth Suite #1, Elgar	A.M. Gr. 3, Vol. 1
8. "The Snow is Dancing" from Children's Corner Suite, Debussy	A.M. Gr. 3, Vol. 1
9. "Badinerie" from Suite #2, Bach	A.M. Gr. 3, Vol. 1
10. "Desert Water Hole" from Death Valley Suite, Grofe	A.M. Gr. 4, Vol. 1
11. "Minuetto" from L'Arlesienne Suite #1, Bizet	A.M. Gr. 4, Vol. 2
12. "Waltz" from Masquerade Suite, Khachaturian	A.M. Gr. 4, Vol. 2
13. Laideronnette) Empress of the Pagodas) Mother Goose Suite, Ravel	A.M. Gr. 4, Vol. 2
14. "In War-Time" from Second (Indian) Suite, MacDowell	A.M. Gr. 5, Vol. 1
15. "Grand Walk Around" from Cakewalk Ballet Suite, Gottschalk-Kay	A.M. Gr. 5, Vol. 1

16. "The Conversations of Beauty and the Beast" Mother Goose Suite, Ravel	A.M. Gr. 5, Vol. 1
17. "Alla Marcia" from Karelia Suite, Sibelius	A.M. Gr. 5, Vol. 1
18. "The Girl I Left Behind Me" Irish Suite, Anderson	A.M. Gr. 5, Vol. 2
19. "Knights Bridge March" London Suite, Coates	A.M. Gr. 5, Vol. 2
20. "Infernal Dance of King Kastche" Firebird Suite, Stravinsky	A.M. Gr. 5, Vol. 2
21. "Suite" from Der Rosenkavalier, Strauss	A.M. Gr. 6, Vol. 1
22. "Street in a Frontier Town" Billy the Kid Suite, Copland	A.M. Gr. 6, Vol. 1
23. "Farandale" from L'Arresienne Suite #2, Bizet	A.M. Gr. 6, Vol. 1
24. "Sarabande" Suite for Strings, Corelli-Pinelli	A.M. Gr. 6, Vol. 2
25. "Valse" Facade Suite, Walton	A.M. Gr. 6, Vol. 2
26. Country Dance) Pastoral Dance) The Nell Gwyn Suite	MSB 78020 Crimson
27. "Juba Dance," Suite in the Bottoms, Dett	MSB 78024 Crimson
28. "War Dance of the Cheyennes" Suite Primeval	MSB 78024 Crimson
29. "Solveig's Songs") "The Storm") Peer Gynt Suite #2, Grieg	MSB 78030 Crimson
30. "Doctor Gradus Ad Parnassum") "Serenade for the Doll")Children's Corner "Jumbo's Lullaby")Suite, Debussy	MSB 78036 Crimson
31. "The Snow is Dancing") "The Little Shepherd") Children's Corner "Golliwogg's Cakewalk") Suite, Debussy	MSB 78037 Crimson
32. "Carnival of the Animals," Saint-Saens	MSB 78010 Green MSB 78011 Green MSB 78012 Green
33. Mother Goose Suite, Ravel	MSB 78014 Green
34. The Nutcracker Suite	MSB 78033 Crimson MSB 78034 Crimson MSB 78035 Crimson

Following are summaries of some famous suites:

CHILDREN'S CORNER SUITE, Claude Debussy (Clod De bu sē') 1862-1918

Debussy wrote the "Children's Corner Suite" in 1909 and dedicated it to: "my dear little Chouchou*, with her father's affectionate apologies for what follows." His daughter (who died before her fifteenth birthday) was not quite four years old at the time. This suite has become a standard in piano repertoire, and has also been arranged for full orchestra.

The music is impressionistic in style. Each movement paints a brief picture. The six movements are:

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* Chouchou is pronounced "shoe-shoe." Her real name was Claude-Emma. "Chou" means "cabbage" in French, but is a word of endearment comparable to the English "honey."

1. "Doctor Gradus ad Parnassum." This describes Chouchou as she begins exercising her fingers at the piano. Parnassus is the legendary mountain whose summit is the poet's goal. By practicing exercises the musician takes a step toward his musical "Parnasus."

2. "Jumbo's Lullaby." Jumbo was an elephant doll of Chouchou's. The music describes the soft stuffed animal.

3. "Serenade for the Doll."

4. "The Snow is Dancing." A musical impression of falling snowflakes; possibly as observed from the nursery window.

5. "The Little Shepherd" -- who plays a simple melody on his pipe.

6. "The Golliwogg's Cakewalk." This is the best-known selection from the suite. The beginning and ending sections were a reference to jazz. The middle section is a take-off on the Prelude to Tristan and Isolde by Wagner, whom Debussy disliked.

SCENES OF CHILDHOOD, Schumann (shōō'man), 1810-1856

This work is a suite of thirteen pieces for piano. It was written in 1838. In the work, the composer is contemplating the world of a child and reproduces that world through short very descriptive pieces. The approach is always subtle and sophisticated.

Probably the most famous of the pieces is the seventh one, "Traumerei" or "Dreaming." Also popular are No. 4, "Pleading Child," No. 5, "Perfect Happiness," and No. 9, "Rocking Horse Knight." Some of the other pieces are entitled "Blindman's Bluff," "Important Event" and "Child Falling Asleep."

THE NUTCRACKER SUITE, Tschaikovsky (chī kof'ski)

The Russian people have always been very fond of ballet. Children are trained from childhood to become ballet dancers, and continue on to study as adults in the very fine schools of ballet in that country. They are especially famous for their story ballets, in which the dancers act out an entire story, as in a pantomime. Because ballet has always been so highly regarded, only the best composers in Russia have been asked to write music for the ballet.

One of those composers highly regarded in Russia during his lifetime (1840-1893) and now a world-reowned composer, Tschaikovsky, was invited to write a ballet for the Christmas season of the Russian Imperial Opera. The story he chose to write as a ballet was entitled "The Nutcracker."

This story tells us of a little girl named Marie, who was given as a Christmas present a queer wooden nutcracker, carved in the shape of a little man. He cracked nuts between his jaws. The Nutcracker Man was Marie's favorite of all her presents, and it grieved her deeply to have him broken by her brother and his friends as they played too roughly with it one day.

She put the Nutcracker Man into her doll's bed, but found she was unable to sleep after she went to bed because she worried about the injured Nutcracker Man. She crept softly to the living room to see how he was, and there she found the Christmas tree brightly lighted, with all of the toys marching gaily around the tree -- the gingerbread men, the Tim Soldiers, and the Nutcracker Man. As she watched, an army of mice rushed in to make war on the gingerbread men, and they would surely have been eaten to the last crumb had not the gallant Nutcracker Man organized the Tin Soldiers and led them on to counterattack.

The Mouse King and the Nutcracker Man became engaged in a fight, and to Marie's dismay, the Mouse King seemed to be winning. Fearing for the safety of her Nutcracker Man, Marie three her slipper at the Mouse King and killed him. At that instant the Nutcracker Man turned into a handsome prince. Perhaps this reminds you of other fairy tales in which handsome princes or princesses have been doomed to being a swan, or a toad, or, as in this story, a Nutcracker Man, until they were somehow freed from the spell.

The Prince took Marie on a wonderful voyage with him over the roof tops of the sleeping town until they came to Jam Mountain in the Kingdom of Sweets, where the Sugar Plum Fairy was queen.

Originally, Tschaikovsky wrote 15 dances for this ballet, and later chose seven which he considered the best. To them he added an overture, and this "Nutcracker Suite" is performed in many symphony concerts.

The music is delightful, with the light, delicate sounds we would expect to remind us of toys. Some of the numbers in the suite are:

The Dance of the Sugar Plum Fairy, The Russian Dance, The Arabian Dance, The Chinese Dance, The Dance of the Toy Flutes, and the lovely Waltz of the Flowers.

If you can hear some of the music from this suite, try to imagine how exciting it must be to see a ballet company in beautiful costumes acting out the music. That, of course, was what the Nutcracker Suite was originally written for.

PEER GYNT SUITE, Edward Grieg (ed'vart grēg) 1843-1907

The music of Peer Gynt was originally written by Edward Grieg as a set of pieces for Henrik Ibsen's play "Peer Gynt." Both Grieg and Ibsen were famous Norwegians, but today the play is not often given outside of Norway, while Grieg's music to "Peer Gynt" is loved by listeners everywhere.

The story of Peer Gynt is an old Norwegian folk tale that is well-known to all Norwegian children. Peer Gynt was the village bad boy, who spent his time dreaming about becoming an emperor some day, instead of helping his widowed mother tend their tiny farm. No one cared for his company because he boasted so much, and told such "tall tales."

Once there was a wedding in the village to whom everydody except Peer was invited. Angry at being snubbed, Peer went to the wedding just the same, stole the bride and carried her off into the mountains. The bridegroom and guests gave chase and found the bride lost in the deep woods. But Peer Gynt was never found.

While running with the bride, he had fallen against a rock and been knocked unconscious. When he revived, he found himself inside the mountain, in the kingdom of the trolls (Norwegian dwarfs). As he wonders where he is, a curious creature, the Green-Clad One, appears. With his usual ability for making up stories, Peer convinces the Green-Clad One that he is a king's son. The Mountain King, father of the Green-Clad One, likes the idea of having a mortal as a son-in-law, so he agrees to give Peer his daughter and his realm if Peer will adopt the ways of trolls. Anxious to obtain this wealth, Peer is happy to promise anything, but little does he realize this means such things as eating troll food, dressing like a troll, including having a tail with a box tied on the end, and finally, having his eyes slit like a troll's so that he sees as trolls do, black becoming white, good becoming evil, dirty appearing clean, and so on. This last seems to much to pay even for having the troll kingdom so Peer Gynt escapes in much confusion because the trolls are indignant at his deserting the Green-Clad One.

The music which Grieg used to depict this scene in which the vicious trolls set upon Peer for rejecting a troll princess is called "In the Hall of the Mountain King."

After his escape from the trolls, Peer does not dare to go back to his village where everyone is angry with him. So, he builds himself a hut high in the mountains. One of the vaillage maidens, Solveig, comes to his hut to tell him that she has always loved him. Peer is touched by her love and beauty and for a time they live happily in the hut on the mountain. But, as always, Peer grew restless, and bids Solveig to wait for him in the hunt while he goes off to seek new fortunes and adventures.

These adventures take him to Arabia where he falls in love with an Arabian princess, Anitra. Another famous Grieg melody, "Anitra's Dance," is heard when Anitra dances for Peer who is smothered in silks and jewels and is resting on cushions in an Arab tent. Peer runs off with Anitra as he did with the bride from the village wedding. But Anitra is more clever and manages to obtain his jewels, his purse and some of his expensive finery through flattering him. Then while he is dismounted for a minute, Anitra mounts the horse and leaves Peer in the desert.

At this time, Peer's homesickness makes him think of Solveig, who is still waiting for him in the hut in Norway. One of Grieg's loveliest melodies, "Solveig's Song," is heard as Peer thinks of Solveig.

After years of wandering, Peer Gynt grows homesick and takes a ship for Norway. A terrible storm occurs and Peer's ship is wrecked but he is washed ashore and goes on to more adventures.

These stories touch on only a few of the adventures of Peer Gynt as depicted in music by Edward Grieg. There were twenty-two pieces written for Ibsen's play so it would be impossible to include them all. But perhaps this short account has interested you in learning more about the adventures of Peer Gynt.

MA MERE L'OYE - MOTHER GOOSE SUITE, Maurice Ravel (Rah-vell)

Ravel was born March 7, 1875, in Giboure, a small town in Southwestern France. At an early age he was taken to Paris and when fourteen he was admitted to the conservatory where he studied under several famous teachers. Ravel's music has been compared to those formal French gardens in which the trees and shrubs are trimmed to precise shapes and the flowers laid out in well ordered patterns. One of his best known compositions is the "Bolero."

The "Mother Goose Suite" was written in 1908 as a set of piano pieces for four hands. The music was dedicated to a little boy and girl, Jean and Mimi, friends of Ravel. The "Mother Goose Suite" was first performed in public in 1910 by Christine Verger, age six, and Germaine Duramy, age ten. Later it was arranged for orchestra as a ballet production.

I. "Pavane of the Sleeping Beauty"
The flute plays the theme while the horn and violas play a counter melody.

II. "Hop O' My Thumb" or "Tom Thumb"
Ravel introduces this section with the following: "He believed he would easily find his way back by means of his bread crumbs, which he had scattered as he passed along; but to his surprise, he could not find a single crumb for the birds had come and eaten them up." The scene is cleverly pictured in music with a solo oboe chanting above wavering muted strings meant to convey the winding path followed by Tom Thumb. In the middle section there are suggestions of birds chirping and chattering.

III. "Little Ugly One, Empress of the Pagodas"
Laideronette, formerly a princess, had been made ugly by a wicked witch. She didn't want anyone to see her so she hid in a far-away castle. While walking in the forest one day, she met a huge green serpent who told her he had also been handsome once and the same evil witch cast a spell upon him. Later the spell was broken and they were married. On one of their adventures, Laideronette and the green serpent came to a country of living pagodas, made of porcelain, crystal, diamonds and emeralds. This music is in march time and full of magical and fantastic effects.

IV. "The Conversations of Beauty and the Beast"
As the fairy tale goes, Beauty is being begged by the Beast to marry him. Finally she consents and the Beast turns into a handsome prince. At the beginning, a solo clarinet is the voice of Beauty and a bassoon is the Beast. Later Beauty's voice is the solo flute and the Beast a solo oboe. After the beast becomes the prince, his voice is a cello and Beauty's voice is a violin. A cymbal crash announces the end of the wicked witch's spell.

V. "The Fairy Garden"
This section tells of Sleeping Beauty's awakening by Prince Charming. The tinkling celesta, which has a keyboard like the piano, depicts the enchanted princess as she slowly opens her eyes in the sunny room. A joyous fanfare sounds at the end as other storybook characters gather about her and the Good Fairy gives the happy pair her blessings.

THE CARNIVAL OF THE ANIMALS SUITE, Camille Saint-Saens (ka me'y san sans')

This charming msuic was written by the French composer, Camille Saint-Saens, for a Mardi gras concert. It was played for the first time in the United States on August 28, 1922.

As you know, a Mardi gras celebration finds people having fun and this music was written not only "for fun," but also "in fun," because Saint-Saens made sport of some of the so called "animals" he composed pieces for.

Each piece in this suite employs instruments of the orchestra which will suggest the ways of certain animals. The most famous of them all is probably "The Swan" in which the cello plays the solo part while rippling chords in the accompaniment suggest the rippling

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water on which the swan floats. The rich, singing tone of the cello is well-suited to be a noble swan in the music.

In another piece, "The Elephant," the string basses play a very low, cumbersome melody which is happy sounding though very low, of course, because the string bass is a very deep sounding instrument.

Other beasts represented in this suite are the "Royal March of the Lions," "Hens and Cocks," "Tortoises," "Kangaroos," "The Aquarium," and "Birds" (imitated by flutes).

Two other pieces in which Saint Saens is obviously making fun of people are "Personages with Long Ears" and "Pianists." The "personages with long ears" are identified in the music by the unmistakable bray of a donkey. To include pianists in a suite of animal music is obviously poking fun at a breed of animals who spend long hours practicing finger exercises. And that is what the pianist does in this piece while the orchestra just plays chords here and there.

In the piece entitled "Fossils," Saint-Saens makes fun of himself and other composers. He used fragments of some of his own compositions, as well as those of other composers, implying that they were "fossilized" already.

In a grand finale, all of the animals parade in review with the "Personages with Long Ears" bringing up the rear and having the last word.

This suite can show us that serious music is not always written with the most serious intentions. Sometimes, as in some of these pieces, the composer writes with his "tongue in his cheek," really having a gay time making fun of something or someone. It should be listened to in the same frame of mind.

VI. The Ballet

Ballet - A musical composition written to be danced either as a dramatic presentation or as a part or dance interlude in an opera.

The origin of ballet was during the Renaissance Period, some 500 years ago. The Renaissance was a rebirth in many areas such as sciences and the arts. Italy was the first country to bear fruit in the Renaissance. It is here that the first professional dancing masters appeared. They created dances of their own. Many of the dances produced by these early masters expressed some of the feelings between the performers, such as the rivalry of a group of young men for a girl's favors, or the spurning of an unwelcome suitor's attentions. These dances so caught the fancy of the time that before long the dance spread throughout Italy. During the Sixteenth Century the dance was to find a place in the developing arts of drama and opera.

When King Charles VIII of France crossed the Alps with his army in 1494 to claim the throne of Naples, he and his courtiers were astonished at the wealth of dancing they found. The magnificance of the court entertainments in Milan and elsewhere must have dazzled them almost into disbelief. Often no expense would be spared and the greatest artists of the time would contribute their services.

The French discovery of Italian culture was to have far-reaching consequences in the development of ballet. For along time, dancing has been a courtly recreation in France, where there had been entertainments called "mascarades" which bore a certain primitive resemblance to the ballets of later times, and in which the king himself had sometimes taken part. These mascarades followed no set form and were often just a means of celebration. It was only with the appearance of the Italian dancing masters at the French court that dancing became a refined and essential courtly accomplishment and the seeds of the French court ballet were sown.

The king of France brought Diobono, an Italian dancing master, to Paris, along with a band of Italian musicians. In 1581, a grand ballet, Italian style, was produced in Versailles and from then on the countries interested in adopting the court ballet, turned to France as an example. The court ballet maintained its popularity for nearly 100 years.

During the reign of Louis XIII in France, the court ballet began to change. Music began to play a more important part and the subject was often based on a heroic or romantic theme. In 1621, another type of ballet developed, which consisted of a number of separate sketches or characters, linked only by some general idea. By about 1630, professional dancers began to appear and at first they just played mostly the comic and character roles, never taking part in the grand ballet at the end, which was reserved for the king and his courtiers.

The court ballet entered its last phase under the next king, Louis XIV. Realizing that art could enhance his importance as a monarch, the King chose men of real talent to produce the ballets which added so much to the brilliance of his court. The most famous choreographer of this period, Charles-Louis Beauchamps, invented a system of notation for recording dances. The five positions of the feet were just beginning to be accepted as the basis of technique. Louis XIV founded the Academy Royale de Danse in 1661, which consisted of thirteen dancing masters. Louis XIV founded the Paris Opera in 1669 for the ballet so that it would have a place to perform. This was the ballet's first entrance into theater, which the opera house really was.

At first only men were the dancers but in the Eighteenth Century there were some parts for women dancers. However, ballerinas had to wear heavy, long skirts which prevented them from dancing as skillfully as men. Marie-Anne Camargo was the first woman to appear at the Paris Opera in 1726. One evening when one of the men dancers missed his entrance, Marie-Anne leaped forward and danced his variation. Before long, Marie-Anne was performing the difficult steps that only men could do before. She shortened her skirt several inches to give her greater freedom of movement and allow these steps to be better seen. This brought about many changes in costuming.

Around 1800, costuming became much simpler. Towards the middle of the Nineteenth Century, the ballerina's skirt followed the trend in women's everyday fashions and became more bell-shaped. The stage picture, ballet as seen by the audience, had also come closer to what the public of today is accustomed to and the introduction of gas lighting, the practice of bringing the curtain down between the scenes and lowering house lights during performance, all helped to produce a greater illusion than ever before. This was the beginning of the Romantic Ballet which was a revolt against strict forms and cold, lifeless techniques. Writers, painters, musicians and artists of all kinds began to seek fresh sources of inspiration and to express themselves in new ways. The Romantic Ballet became more poetic and appealed more directly to the emotions of the audience than in earlier times. Supernatural scenes became very popular and the use of legends using fantastic creatures.

By 1850, the Romantic Ballet began to lose its force because of the popularity of opera and ballet in Western Europe began to decline. However, in the fifty years before the First World War of 1914 to 1918, St. Petersburg, Russia, took pride in becoming the main center of ballet, previously held by Paris. In St. Petersburg alone, the art of ballet maintained an equal standing with opera and at the lovely Maryinsky Theatre, with its huge auditorium decorated in blue and gold, the great Tschaikovsky ballets, "The Sleeping Beauty," "The Nutcracker Suite" and "Swan Lake," were just as important as the operas. The Maryinsky of the late Nineteenth Century was probably the most glamorous opera house in the world. Most of its seats were reserved for the Court, the diplomatic corps, etc., leaving less than a third for the public. This is where Tschaikovsky's ballets gained their importance.

Suggested Ballets:

1. "Ballet of the Sylphs" from the Damnation of Faust, Berlioz	A.M. Gr. 1
2. "Pizzicato Polka" from Ballet Suite #1, Shostakovich	A.M. Gr. 1
3. "Petite Ballerina" from Ballet Suite #1, Shostakovich	A.M. Gr. 2
4. "Waltz #1" from Faust Ballet Music, Gounod	A.M. Gr. 3, Vol. 1
5. "Spirits of the Earth" The Perfect Fool Ballet Suite, Holst	A.M. Gr. 6, Vol. 2

Following are summaries of famous ballets:

STORY OF THE FIREBIRD, Igor Stravinsky (e'gor stra vin'ski)

The "Story of the Firebird" as it was displayed in "The Firebird" ballet is based on various Russian fairy tales.

While out hunting one day, Ivan Tsarevitch strays into an enchanted wood surrounding the castle of the wizard, Kastchei. Near him is a tree gleaming with golden fruit. There is the sound of wings and a bird of dazzling plumage lights in the tree. It is the magic Firebird! As it plucks an apple from the tree, Ivan aims an arrow and misses. The frightened bird flies off. Soon it returns and Ivan springs from his hiding place and seizes it. The Firebird begs for its life. Ivan sets it free and is rewarded with a golden feather.

A wistful melody comes from afar as twelve maidens appear through the woods. Ivan conceals himself. He watches them shake apples from the tree and toss them to one another. They draw back startled as Ivan reveals himself. The leader urges him to flee lest he fall into Kastchei's power and be turned into stone. Ivan is determined to remain and match his prowess with the demon's.

Suddenly there is a menacing outcry and the terrified maidens dash back into the castle. Ivan is alone again. As the dark deepens, fear begins to grip him. A fiery light now floods the forest and a band of demons swoop down on Ivan. The dreaded Kastchei himself appears. He scowls ferociously. Ivan fights off the spell by waving the golden feather. The Firebird helps by leading Kastchei's demons into a frenzied dance. Dazed and powerless, they fall asleep. The Firebird directs Ivan to a buried chest. In it Ivan finds a huge egg. Contained in the egg is the soul of Kastchei -- the source of his evil. Kastchei watches frantically as Ivan tosses the egg into the air and catches it. Finally Ivan drops it. There is a sudden blackout and a shattering turmoil. Kastchei and his demons are swept away. The castle vanishes and the youths and maidens, freed from the spell, rush out joyously and acclaim Ivan their hero and ruler. Ivan marries the loveliest of the freed maidens.

RODEO BALLET, Aaron Copland (ar'en kōp'lend)

In 1940, Copland composed the music for the ballet, "Rodeo." The famous Agnes de Mille created the dances to go with the music. The work was first performed by the American Ballet in this country. Later it was taken on the Ballet's European tour and enthusiastically acclaimed as a great American ballet. This music for the ballet is so composed that even though you have not seen it danced you can imagine just what is happening.

Story of the "Rodeo Ballet": The heroine of this story is a little girl in her early teens. She lives on Burnt Ranch. Out heroine has always admired the head wrangler and the champion roper. She has begun to have romantic ideas about her heroes, of which they, of course, are not aware. She thinks she likes the head wrangler best.

The dance opens with the little cowgirl leaning against the corral fence, watching the ranch activities and secretly watching the champion roper and the head wrangler. This time, repeated in various ways, expresses the little cowgirl's awakening to romance ("Buckaroo Holiday").

Then the music changes to a folk dance introduced first by the trombone, then repeated by the trumpet. It has a western flavor. ("Buckaroo Holiday" and "Folk Dance Theme").

After much "fooling around," the cowboys leave without paying attention to our little heroine. With bitterness, she jumps on her horse and gallops off. Will no one realize that she has grown up?

Several city girls have come to visit the rancher's daughter. A square dance and party are planned in their honor that evening. Twilight falls and a quiet mood settles over the ranch. ("Corral Nocturne").

Everyone is busy dressing for the party that evening. The little cowgirl is left alone and sad as the scene ends.

The second scene opens with a jazzy little solo for the piano to set the mood of the party. Everyone is dressed in their party clothes except the little cowgirl. The cowboys are courting the feminine strangers from the city and everyone has a partner for the Saturday Night Waltz except the little cowgirl. ("Saturday Night Waltz").

The little girl watches the wrangler dancing with the rancher's daughter. The roper, feeling sorry for our little heroine, asks her to dance. She starts to dance with the roper, but still watching the wrangler, she is overcome with jealousy. There she stands in the middle of the floor not knowing what to do. The roper, annoyed with the little cowgirl, gives her a spank. She is so shocked that she runs away humiliated.

The party continues without our heroine. The music is lively and exciting. The piano is again used in the score as a percussion instrument. Here is the catchy rhythm "Hoe-Down."

In the midst of the hilarity, the little cowgirl suddenly reappears -- this time wearing a party dress. Everyone is amazed at the change. Now they realize how attractive she is. The roper courts her ardently. She accepts his invitation to dance. With a wistful glance over her shoulder at the wrangler, she joins the roper as everyone continues with the Saturday Night Dance.

A number of American folk songs are woven into the score.

THE GOLDEN AGE BALLET, Dmitri Shostakovich (di mē' tri sho sta ko' vich)

Shostakovich was born in Leningrad, Russia. Because of his daring and experimental style of music, he had frequently been in and out of favor of the Russian government. "The Golden Age Ballet" was composed in 1930. It reminds one something of the ballet written by Stravinsky, "Petrouchka."

The most well known section of "The Golden Age Ballet" is the polka. The polka is a dance which most likely originated in Bohemia. When the polka was brought to this country, everyone loved the dance. The polka has two beats in each measure. Shostakovich's polka sounds different from most other polkas in that it has modern harmony. This type of harmony is very refreshing to our ears, which are accustomed to more conventional harmonies.

Following are the three themes of the polka from "The Golden Age Ballet." The first theme has a rollicking "rocking chair" rhythm. The second theme seems to sing "I'm the Captain of the Pinafore" in the third and fourth measures to Gilbert and Sullivan "fans." The ending of the polka is very humorous, as one expects that it is finished, and then it goes on.

THE SLEEPING BEAUTY BALLET SUITE, Peter Tschaikovsky (pyo'ter chi kof'ski)

Tschaikovsky was born on May 7, 1840, in Russia. At the age of ten, he was sent to a school to prepare for law and graduated when nineteen. It was not long before Tschaikovsky discovered law was not for him and began to study music. He taught music later in a music conservatory and also traveled considerably conducting his own works. He wrote six symphonies, several overtures, a piano concerto, a violin concerto and several ballet suites.

The "Sleeping Beauty Ballet" is a series of short dance pieces in different styles.

La Fee Des Lilas (The Lilac Fairy): A roll of timpani and a series of bold chords introduce a lovely graceful melody of the lilac fairy.

Adagio (A Slow Dance): The woodwinds usher in a series of glittering figures for the harp and then the singing voices of the strings play the main melody.

Pas d'Action (A Vigorous Dance): Without a break, the music flows into this dance from the slow dance with different rhythm and different combinations of instruments.

Pas de Caractere: Le Chat Botte et la Chatte Blanche (Characteristic Dance: Puss-in-Boots and the White Cat): Opens with a cat's meow and then continues with a dialog in "cat language" in the woodwind section between the White Cat and Puss-in-Boots. Master Puss advances and retreats being met by the White Cat's flashing claws and warning cries. At the end we are left to our imagination as to whether the cats made peace with each other or Puss left with a scratched nose and damaged dignity.

Panorama: A happy scene of dancing figures accompanied by violins and the harp.

Valse (Waltz); Tschaikovsky wrote many beautiful waltzes. There is a bold, impressive introduction by the brass and string instruments. Then the waltzing rhythm is begun by the string basses and woodwinds. Now the violins take up the sweeping, swaying melody.

VII. Program Music

Program Music - Music designed to convey an impression of a definite series of images.

This type of music attempts to present a suggestion rather than an imitation of things in nature, such as a running brook, bird songs, forest sounds or of a story. Its main effort is to suggest the emotions that arise in us from these scenes or stories.

We might also call it "descriptive music" because it attempts to describe through music and the emotions certain specific situations. Program music might be compared to an artist's canvas. The artist expresses his descriptions by using brush and paint, while the composer employs musical devices which will suggest his ideas to the listener.

Program music is found in nearly all periods of music history from at least the Fourteenth Century, but it was not until the Nineteenth Century that it assumed a role of importance among musical compositions. Johann Sebastian Bach, a very famous composer who lived from 1685-1750, wrote a msuical suggestion of a hunt. Later, composers developed program music to a much higher level. Before 1600, most composers limited themselves to the suggestion of natural sounds such as thunder or bird calls, to battle cries, trumpet fanfares or to bodily movements such as running, hobbling and falling. Beginning with the Seventeenth Century, composers tended to portray emotions through program music. Anguish, confidence, sorrow or joy could be suggested through music and movies still employ this type of program music in their musical backgrounds. If you listen carefully to the music which accompanies the action of the movie, you will find that it increases your feelings of joy, sorrow, excitement or fear.

Beethoven's "Pastoral Symphony," written in 1808, marked the beginning of program music of the Nineteenth Century. This symphony, as the title suggests, paints a picture of nature and nature's sounds. Beethoven introduced the musical cry of the nightingale, the cuckoo, and the quail, as well as painting on his musical canvas in such a way that our emotions respond in the ways that we might respond to the grandeurs of nature. Other composers before Beethoven had used these techniques but never before had a composer written an entire composition such as a long symphony, taking more than a half hour for performance, using the entire form as program music.

The "Grand Canyon Suite" was written in 1931, although many years before, Grofe' had lived in Arizona and his ideas began to form then. He knows the terrain of the Grand Canyon region, its animal and bird life and the people and their habits and customs. He was determined to put it in music someday.

Sunrise: This section begins with a shimmering glow of faint light portrayed by soft violins. Clarinets have a soft continuous sustained part and then the bright rays of the sunrise peep through as the piccolo trills like early morning birds. The flute picks up this birdlike melody. The English horn plays the complete theme, then the flute. Gradually the music gets louder as the sun rises and finally it bursts forth in its brilliance as the full orchestra plays the theme.

Painted Desert: Many combinations of instruments are used to present musical coloring. The section opens with a very soft string background with a harp playing octave skips which are heard off and on throughout the section. The woodwinds build background of deep color behind as a celesta (a bell-toned instrument with a keyboard similar to the piano) brings out highlights of brilliant colors. The entire orchestra now presents the full rich coloring of purples, reds, oranges and yellows in the sandy rock formations in the "Painted Desert." A return to the soft introduction and then a solo clarinet plays, followed by an oboe. Full color and depth again comes forth in all its beauties only to end softly as the English horn plays its weird melody, the soft string and harp part similar to the beginning is heard again.

On the Trail: Donkey trains take tourists down the narrow, winding trails from the rim of the Canyon to the floor. A gentle "clip clop" is the very evident rhythm pattern. The section opens with a violin solo as the tourists with their guide prepare for the long trip. The donkeys are anxious to get started and their braying is evident in the music. As the donkeys set out, the oboe plays the predominating theme to the clip-clop background. Much donkey braying is evident in the woodwind section. The music turns to a dreamy, restful mood as the travelers stop for water. One again the journey is resumed as the hoof beats are heard. The celesta has a beautiful little part and then vigorously the orchestra finishes the section.

Sunset: The setting sun casts eery shadows over the Grand Canyon and the music sets the feeling of the grandeur of it all. In the beginning, the horns echo back and forth and the strings play a bell-like melody which gradually builds up. This melody is repeated by the solo oboe, then the whole orchestra.

Cloudburst: The strings remind us of the melody from "On the Trail" in the opening strains of this movement, only so soft and sweet this time. The oboe and flute carry the theme, then the strings, all with a background of harp. Again the melody is brought in by the clarinet, echoed by the oboe, and then the bells. The cello in a solo part portrays the quiet lull before the storm.

Soft rain begins to fall as the strings have a soft shimmering part. Suddenly the shimmering of the violins is rudely interrupted by thunder and lightning. Thunder is played by the timpani and lightning by sharp, piercing tones of trumpets and a fast glissando on the piano. The storm is upon us in all its fury. Almost as quickly as it came, it begins to leave and the Canyon is refreshed and sparkling as the original melody is played in all its fullness.

THE MOLDAU, Frederich Smetana (sme'ta na)

Smetana was born in Bohemia and even as a child became a virtuoso of the piano. Later he became the conductor of the Philharmonic Society of Gothenberg, Sweden. He composed a cycle of six symphonic poems entitled "My Fatherland." Of these, "The Moldau" is the second. Few artists of any period have set forth the glory and beauty of their land with such eloquence. History, tradition and legend sweep through the cycle and the gay laughter and healthy vigor of the Bohemian countryside pulse in its folkish interludes. Smetana wanted others to see his brave little land and learn to love it also.

This music is called "program music" because it has a story background. "The Moldau" is a great river running through Bohemia. The river, Smetana tells us, is a union of two streams that meet in the forest, one cool and calm, the other warm and vivacious. As it rushes through the woods, we hear the call of the hunter's horn. It rushes past a clearing where happy peasants celebrate a wedding feast with dancing and with song. It falls in mighty rapids and at last comes to the great city of Prague, where its channel broadens and it flows in calm majesty on its way to the sea. The flowing melodies, clear and smooth as a sylvan stream, are played by violin, woodwinds and harp. "In these waves are reflected many a fortress and castle -- witnesses of the bygone splendor of chivalry."

PICTURES AT AN EXHIBITION, Modeste Moussorgsky (mo dest' moo sorg' ski)

"Pictures at an Exhibition" was written by the Russian composer, Modeste Moussorgsky. One of Moussorgsky's closest friends was a man named Victor Hartmann, a painter and architect, who died at the untimely age of 39. His death was one of the greatest sorrows of Moussorgsky's life. Other friends and admirers of Hartmann planned to honor his memory with an exhibition of his paintings and this occasion led to the composition "Pictures at an Exhibition".

The music begins with a bold striding theme called "Promenade." This helps us to imagine a casual gallery visitor walking in to look about. The first picture seen by the visitor is "Gnomes." In this, woodwinds and plucked strings help us to picture a grotesque bandy-legged fellow with alternating spry and jerky movements.

The "Promenade" occurs in different ways with interesting changes of tempo, dynamics (loudness and softness), and changes of orchestration in between each "picture."

VII. The Operetta

Operetta - A dramatic musical composition shorter than an opera, lighter in character.

The operetta began as a miniature play given between acts of a play. This short, gay and often humorous entertainment was called an intermezzo. The intermezzo became so popular that often a three-act comedy was given during the intermissions of a serious play.

Later in France, the light opera or operetta grew from short plays which always had a happy ending. The first French operetta was written by Adam de la Halle, a singing knight. It was called "Robin and Marion."

The operetta, as the opera, is a play set to music. The differences between opera and the operetta are several. In the operetta, the dialogue and songs advance the plot. Most operettas have a happy ending while operas usually do not. Operetta music usually contains gay melodies, easily remembered, and are less dramatic than the melodies of opera. Finally, the dances in an opera are done by a ballet company; operetta dances are of a lighter nature.

Some examples of operettas of note are: "Pinafore" by Gilbert and Sullivan; "Mikado" by Gilbert and Sullivan; "Die Fledermaus" by Johann Strauss; "Merry Widow" by Franz Lehar; "Babes in Toyland" by Victor Herbert and "Porgy and Bess" by George Gershwin.

Many Broadway shows are considered by some to be the modern product of operetta. Examples of these are: "Sound of Music" by Rodgers and Hammerstein: "Oklahoma" by Rodgers and Hammerstein and "The King and I" by Rodgers and Hammerstein.

Suggested Operettas:

1. Gilbert and Sullivan, "H.M.S. Pinafore"
2. Gilbert and Sullivan, "The Mikado"
3. Victor Herbert, "Babes in Toyland"
4. Rodger and Hammerstein, "The King and I"

Following are summaries of famous operettas:

THE MIKADO or THE TOWN OF TITIPU, Sir William S. Gilbert and Sir Arthur Sullivan

"The Mikado" was first produced on March 14, 1885, and was one of a long list of "comic operas" composed by the team of Gilbert and Sullivan. Gilbert (the librettist) suggested the theme to Sullivan (the composer) at a time when there was a fad for things

Japanese in England, as a result of a "Japanese village" exhibition in Kensington.

The characters are: The Mikado of Japan; Nanki-Poo, his son (disguised as a wandering simstrel); Ko-Ko, the Lord High Executioner of Titipu; Pooh-Bah, Lord High Everything Else; Pish-Tush, a Noble Lord; Yum-Yum, Pitti-Sing and Peep-Bo, wards of Ko-Ko; and Katisha, an elderly lady in love with Nanki-Poo.

Authentic Japanese names? Hardly. Gilbert had evidently been spending some time in the nursery for they are all examples of Victorian baby talk. (Pitti-Sing or "pretty thing," and so on).

As a matter of fact, the only thing in "The Mikado" that is authentically Japanese is the song used for the entrance of Katisha and the Mikado. As in all Gilbert and Sullivan operas, the setting is actually England and the satire is directed at English customs, institutions, people and music.

The plot concerns the Mikado's son, Nanki-Poo, who, disguised as a wandering minstrel, arrives in Titipu to seek the hand of Yum-Yum and to escape Katisha, who intends to marry him. He finds, however, that Yum-Yum is engaged to Ko-Ko, the Lord High Executioner. (Ko-Ko was appointed to his position under rather unusual circumstances. It seems he was next in line to be executed for breaking the Mikado's law against flirting, and kind-hearted, or possibly frightened, village authorities appointed him executioner on the theory that "who's next to be decapitated cannot cut off another's head until he's cut his own off.")

Ko-Ko suddenly receives a letter from the Mikado, however, demanding an execution. Since he is next in line, he must behead himself unless he can find another victim. Nanki-Poo, who feels he doesn't want to live without Yum-Yum, volunteers to be executed in a month, if he be allowed to marry Yum-Yum immediately. Ko-Ko agrees. Plans are made for the wedding and everyone wishes Nanki-Poo long life (for a month) until Ko-Ko interrupts their happiness by discovering another of the Mikado's laws -- if a man is beheaded, his wife must be buried alive. This puts Yum-Yum in a difficult position. If she does not marry Nanki-Poo, she must marry Ko-Ko. If she marries Ko-Ko, Nanki-Poo will not agree to be beheaded, which will deprive Ko-Ko of his substitute.

Suddenly Pooh-Bah announces that the Mikado is arriving. Panic stricken, Ko-Ko decides to pretend he has executed Nanki-Poo, who will, in turn marry Yum-Yum and go away forever.

But the Mikado's real purpose is to find Nanki-Poo and when he reads the death certificate he calmly informs all concerned that they've beheaded the heir apparent and will themselves be executed immediately after lunch.

Ko-Ko runs off and finds Nanki-Poo, who refuses to reappear until Katisha is married. The only solution is for Ko-Ko to marry her himself. Katisha finally agrees, Nanki-Poo comes forward with his new bride and everything ends happily with a wedding toast.

The best known selections from "The Mikado" are: "A Wandering Minstrel I," sung by Nanki-Poo, satirizing several types of popular songs; "As Some Day It May Happen," the executioner's song about his little list of potential victims who "never would be missed," (this gives Gilbert a chance to attack all sorts of people who annoy him but he leaves blanks for the names of "apologetic statesman of a compromising kind" and tells the audience to fill them in for themselves); "Were you Not To Ko-Ko Plighted? where Nanki-Poo and Yum-Yum demonstrate what they would do if she weren't engaged; "A More Humane Mikado," the Mikado tells how he'll make the punishment fit the crime" and Gilbert attacks more types of people; "The Flowers That Bloom in the Spring" and "Willow, Titwillow," as Ko-Ko contemplates, then courts Katisha.

BABES IN TOYLAND, Victor Herbert

Victor Herbert was born February 1, 1859, in Dublin, Ireland. His father died when he was two or three years old. He and his mother went to live with his grandfather where he was continually surrounded by music and musicians. When he was seven, his mother married a German doctor and they went to Germany to live. Victor learned to play the piano, flute, piccolo and finally chose the cello as his instrument. When he was seventeen, Victor began to earn his own living as a musician, playing in orchestras and appearing as a soloist. His mother and stepfather did not have enough money to send him to school to be a doctor. (It was traditional for the son to learn his father's profession.) Victor was best suited for music anyway. When he was twenty-four, he wrote a cello concerto which was well received. He married a well-known soprano soloist several years later and they both were given positions with the New York Metropolitan Opera Company and came to the United States. They became well known on the concert stage in New York. When Herbert was thirty-four, he was restless and first desired to compose operettas. Some of his best known operettas include "Babes in Toyland," "Naughty Marietta," "The Fortune Teller," "The Red Mill," and "Sweethearts." He wrote fifty-one operettas before his death on May 26, 1924.

Act I, Scene I: The people of Mother Goose Land were attending a party in Contrary Mary's garden. Barnaby, an old miser who never smiles, revealed that he was giving the party to announce his engagement to Contrary Mary, one of the Widow Piper's fourteen children. The others didn't like to hear this news because they knew that Mary was in love with Alan, Barnaby's nephew. Barnaby also told them that Alan and Jane (Barnaby's niece) were lost in a storm at sea. The guests did not believe him and some of them went to hunt for Alan and Jane.

Contrary Mary refused to marry Barnaby and meanwhile Alan, not really lost at sea, thought she had forsaken him and decided to go with his sister, Jane, to Toyland. Barnaby plotted to cause Alan and Jane to get lost in the Spider Forest. Finally Contrary Mary decided to escape from Barnaby and also went to Toyland.

Scene II: Alan and Jane were lost in the Spider Forest. Alan released a moth from a spider web and in gratitude, the Fairy Queen sent a bear to save them from the Giant Spider and then she guided them safely out of the forest.

Act II, Scene I: Barnaby brought the Widow Piper and her family to Toyland to find Mary. They engaged the services of Marmaduke, the Inspector of Toyland Detectives.

The Master Toymaker gave the Piper children presents and took them out to see the sights of Toyland. Contrary Mary, masquerading as Mademoiselle Elisette, is a designer in the workshop, to try to hide from Barnaby.

Alan and Jane finally decided to leave Toyland but they couldn't get the Master Toymaker's permission to leave. So they dressed as toy soldiers hoping to stow away in a shipment of toys.

Barnaby was very angry because he couldn't find Mary so he wanted the Master Toymaker to make toys for the Piper children that would hurt them. But the Toymaker refused and instead he showed Barnaby a flask where he had confined the spirits of evil. He said that some day he would have all the evil in the world imprisoned and children would always be happy and good. Barnaby wanted to buy the flask but the Master Toymaker ordered him out of Toyland.

Meanwhile, Alan, in his toy soldier's uniform, led a toy soldier parade and Jane was the drum majorette. After the parade, Mary came into the workshop and discovered Alan, her real lover.

Barnaby somehow got the flask of evil spirits and he released them. They all entered dolls and the dolls turned upon him and he barely escapes from them. The Master Toymaker came in, discovering the tragedy, but he was overwhelmed by the dolls and fell into a trance. Barnaby tried to blame Alan for letting out the evil spirits and Alan was led away to be sentenced. The dolls turned upon Barnaby and beat him unmercifully.

Scene II: The Master Toymaker couldn't be awakened and Alan was sentenced to be beheaded but he escaped. His friends planned to smuggle him out of Toyland as a toy general but Barnaby overheard the plot. He forced Contrary Mary to promise to marry him or else he would expose their plot to smuggle Alan out of Toyland. Barnaby drank a glass of water from the Laughing Water Well and when he burst into laughter and fell in a faint, the spell of the evil spirits was broken, releasing the Master Toymaker from his trance. Barnaby was revealed as the villain and everything ended happily.

The chorus of singers in the operetta contains such storybook characters as Dandies, Fairies, Villagers, Toyshop Workers, Toy Soldiers and French Dolls. The Widow Piper's children include Simple Simon, Peter, Tommy Tucker, Boy Blue, Bobby Shafto, Sallie Waters, Miss Muffett, Curly Locks and Red Riding Hood.

THE KING AND I, Rogers and Hammerstein

"The King and I" is based on Margaret Landon's novel, "Anna and the King of Siam." Anna Leonowens comes to Siam from England to teach the royal princes and princesses the ways of western culture. A widow, she has come with her little boy, Louis, having been promised a house of her own, as well as a salary in English money. When she arrives, she discovers that the King has gone back on his promise; she must live in the palace with the royal wives, children and servants.

There results a clash between eastern and western cultures which, after a time, draws the two together.. Anna plans to leave until she learns the King is dying. She gets her house at this part of the story. After the King's death, she decides to stay on in Siam as a teacher of the children she has come to love.

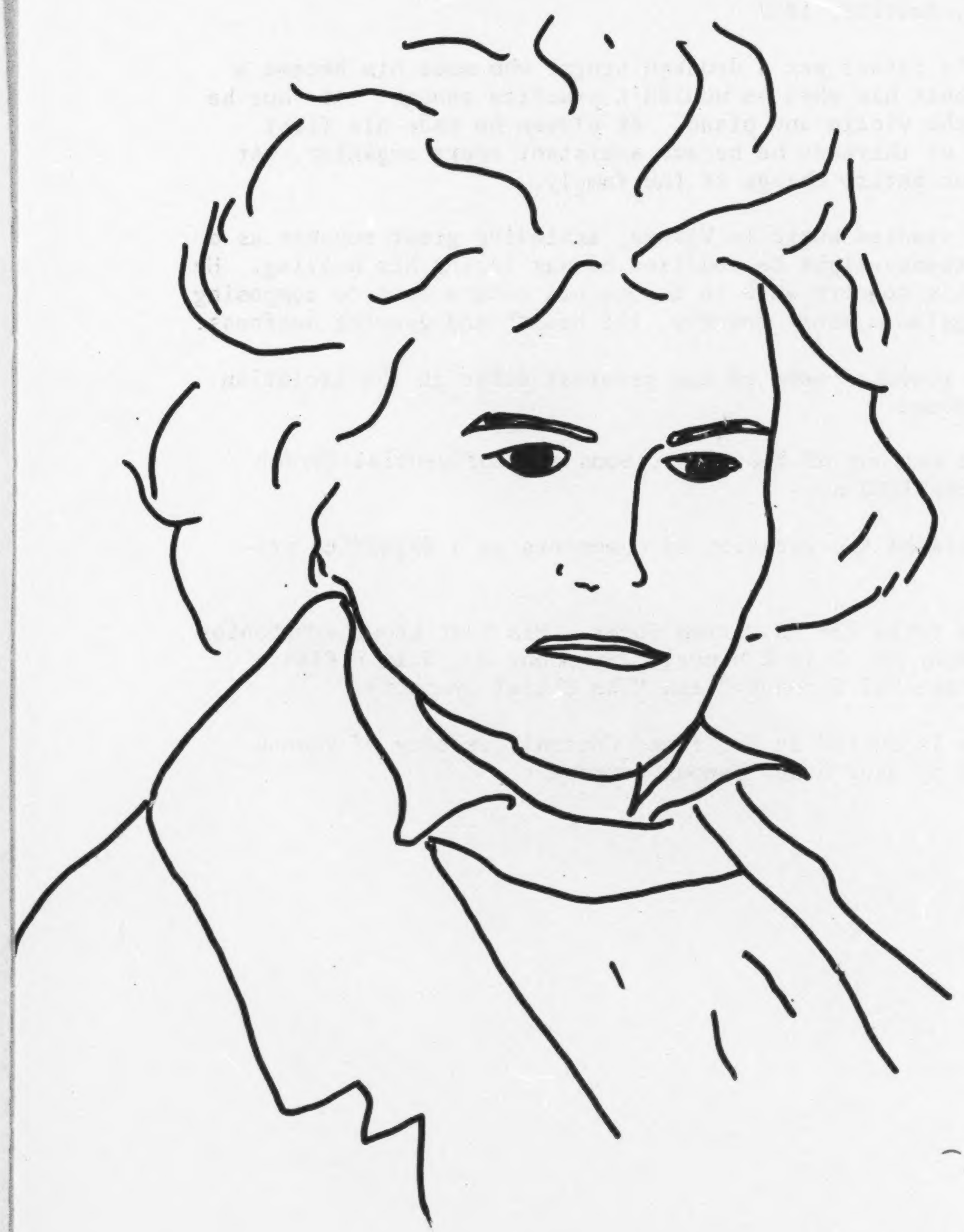
Some of the highlights of this famous musical are the following selections: "Getting to Know You," "I Whistle A Happy Tune," "Hello Young Lovers" and "We Kiss in the Shadow."

VIII. Musical Comedy

Musical Comedy - An American form of theatre music that combines features of the comic opera and the revue.

The plot of a musical comedy is often realistic and contemporary in contrast to the plots of many nineteenth century operas which deal with the mystic and the fantastic. Interspersed throughout the story are songs and dances which add to the mood, help to communicate the personality of the players, comment on the situation, and often further the plot of the story.

Composers



Ludwig Van Beethoven

Composers

I. Beethoven

*Ludwig Van Beethoven (lōōd'vikh fan ba'to ven)
Born: Bonn, Germany, 1770
Died: Vienna, Austria, 1827

Beethoven's father was a drunken singer who made him become a musician and beat him when he wouldn't practice enough. At four he was studying the violin and piano. At eleven he made his first concert tour, at thirteen he became assistant court organist. At fifteen he took entire charge of the family.

Beethoven studied music in Vienna, achieving great success as a pianist. At twenty-eight he realized he was losing his hearing. He soon gave up his concert work to devote his entire time to composing while he struggled against poverty, ill health and growing deafness.

Beethoven produced some of his greatest works in the isolation caused by deafness.

Beethoven was one of the most famous and influential German composers of the 1800's.

He established the vocation of composers as a dignified profession.

His works total 138 in varied forms. His best known symphonies include "Symphony No. 5 in C Minor," "Symphony No. 3 in E Flat Major," "The Pastoral Symphony" and "The Choral Symphony."

Beethoven is buried in the famed Central Cemetery of Vienna near the tombs of many other famous composers.

Stravinsky

*Igor Stravinsky (e'gor stra vin'ski)
Born: St. Petersburg, Russia, 1882
Died:

In 1882 near the capitol city of St. Petersburg, Russia, which is today known as Leningrad, Igor Stravinsky was born. Because the day of his birth was Saint Igor's Day, he was named after the saint. Although Stravinsky's father was a singer in the Imperial Opera and interested in having a musical son, Igor chose to make a career of law. However, when he was twenty years old and a law student, the Russian composer Rimsky-Korsakov heard him play some of the piano music which Stravinsky himself had composed. The Russian master found his music original and powerful. The encouragement Rimsky-Korsakov gave the young Stravinsky was all he needed to turn to the full-time study of music.

After six years of study, Stravinsky wrote an unusual and daring piece for symphony orchestra in which he depicted in music the dazzling and explosive action of fireworks. He wrote this piece, which he called "Fireworks," for the wedding of Rimsky-Korsakov's daughter.

About a year later, a director of a famous Russian ballet company needed someone to write the music for his new ballet, "The Firebird." A composer has been commissioned to write the score but he had delayed so long that the director decided to look for someone else. Because Stravinsky had become famous with his "Fireworks" he seemed to be just the person for this task. Thus the assignment fell to Stravinsky and he completed the score within a few months. In June of 1910, the ballet was first performed in Paris. Later, the music from "The Firebird" ballet was played in concerts as an orchestral suite.

Stravinsky went on to write other ballets, including "Petrouchka" and "The Rite of Spring". His ballets became some of his best known works. In 1925, he came to the United States to conduct some of our major symphony orchestras. He became an American citizen in 1945 and settled in California.

III. Copland

*Aaron Copland (ar'en kōp'lend)
Born: 1900
Died:

Aaron Copland is one of America's favorite contemporary composers. He was born in Brooklyn, New York. His parents were born in Lithuania. The original family name was "Kaplan," but when Aaron Copland's father immigrated from Lithuania to England, he pronounced his name so that the officials spelled it "Copland" and it has been spelled that way ever since.

Copland studied piano as a boy. After he graduated from high school, he continued to study piano and had harmony and composition lessons from Rubin Goldmark. Goldmark was also George Gershwin's teacher. After four years of study and composing, Copland went to France to study with the great teacher, Nadia Boulanger of Fontainebleau. Continuing his composing after he returned home, he was the first composer to receive the Guggenheim Fellowship. His "Dance Symphony" won him a five thousand dollar prize. Hollywood paid him to write the music for such well known films as "Our Town," "Of Mice and Men," and "The Red Pony."

In 1940, Copland composed the music for the ballet, "Rodeo." The famous Agnes de Mille created the dances to go with the music. The work was first performed by the American Ballet in this country. Later is was taken on the Ballet's European tour and enthusiastically acclaimed as a great American ballet. This music for the ballet is so composed that even though you have not seen it danced you can imagine just what is happening.

IV. Gershwin

*George Gershwin
Born: 1898
Died: 1937

Gershwin was the son of immigrants and grew up in the slums of New York's lower East Side.

His musical talent lay undiscovered for years, but when he was 12, the Gershwin family acquired a piano and music became his life.

By the time he was 15, he had learned to play the piano well enough to get a job as a song plugger at Remick's publishing house. For hours, he would play the firm's latest songs for visiting performers. He hated the job, but the experience taught him how the songs were put together.

In the years that followed, George began to try his own hand at song writing. He liked to write with a blend of ragtime jazz and the Russian and Jewish turn of melody that were his heritage.

In 1919, when he was 21, the first all-Gershwin show opened on Broadway. It was a smash hit.

The quality of Gershwin's work is best judged by the fact that, 30 years after his death, his songs are as popular as ever.

V. Charles Ives

*Charles Ives
Born: 1874
Died: 1954

Ives is one of the most important composers of the twentieth century.

His father, a Civil War bandleader and a friend of Stephen Foster, started Charles studying drums, piano, violin, and cornet when he was only 8 years old.

At Yale, Ives majored in music, and shocked his teachers by failing to follow the rules of harmony, even though he knew them backwards and forwards.

After graduation, Ives realized that he could never earn a living by writing the kind of music he loved, so he selected the insurance field as a career. While he was struggling to build an insurance agency, he found time to compose, too.

Ives published many of his works at his own expense, and sent them to musicians all over the world. Unfortunately, his songs were considered unsingable, his orchestral works unplayable, and his musical ideas unbearable! However, he went right on composing. Today, forty-five years after his last important work was composed, the music of Charles Ives has at last been given the recognition it deserves.

VI. Samuel Barber

*Samuel Barber
Born: 1910
Died:

Barber was born in West Chester, Pennsylvania in 1910.

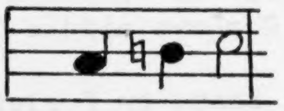
Samuel began playing the piano and composing when he was very young. He soon won scholarships and prizes for his compositions. It is now said that his music is performed more often than that of any other living American composer. Barber's music contains modern sounds, but also shows that he likes and learns from the music of the past. He has written much instrumental music, including symphonies, concertos, overtures, and suites, but several of his famous works are for voice. One of the highest honors of his career came in 1958, when he received the Pulitzer Prize in Music for his opera Vanessa, which had its premier at the Metropolitan Opera in New York City.

GLOSSARY OF COMMON TERMS AND SYMBOLS

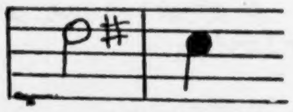
This glossary contains definitions of terms used in this handbook and such additional terms as seem necessary for common understandings concerning procedures for music instruction.

Inasmuch as each program of music instruction establishes its own goals and uses somewhat unique materials, it is only reasonable to assume it makes unique demands on its teachers as to their knowledge of content. For this reason, the following information has been compiled to aid teachers to know and understand what content demands will be placed upon them. Few teachers will use all of this information in any year; however, it is well for them to be aware of it.

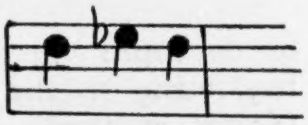
Accent: More than usual stress.



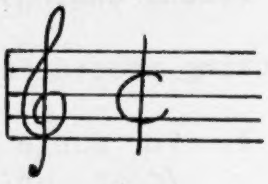
Accidentals: Cancel or natural sign cancels the flat or sharp previously indicated by the key signature or by an accidental (a sharp or flat not in the key signature, added to alter a scale tone).



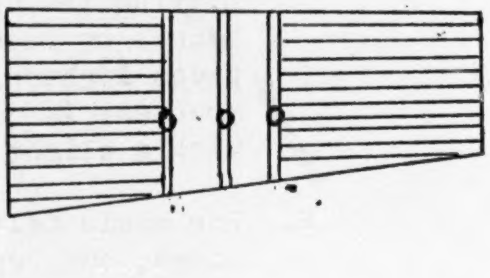
Sharp chromatic raises the tone 1/2 step from its pitch in the scale; or restores the regular scale pitch after previous change by a cancel.



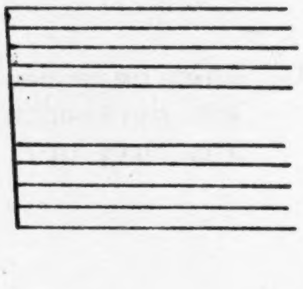
Flat chromatic lowers the tone 1/2 step; or restores the regular scale pitch after previous change by a cancel.



Alle breve, or cut time, means $\frac{4}{4}$ meter moving fast enough to feel two pulses per measure. It is equal to $\frac{2}{2}$ but with quick movement as in marching.



Autoharp: A musical instrument designed to be used in chording in accompaniment with vocal music. It generally has twelve wooden bars marked with chord names, each of which produce a specific chord when depressed. The chord bars are lowered with the fingers of the left hand while the strings are strummed with the right hand. The instrument is held on the lap or placed on a table to be most readily played.



Brace: A vertical line at left end of two or more staves, meaning that the music of both staves happens at the same time.

Chord: Three or more tones sounded together harmonically.

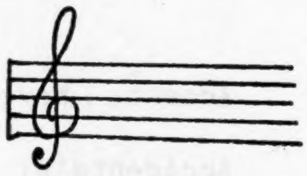
Chord, tonic: A triad (a three-note chord build of thirds) based on "do" (do-mi-sol). (Also referred to as the I chord.)

Chord, dominant: A triad based on "sol" (sol-ti-re); also referred to as V chord.

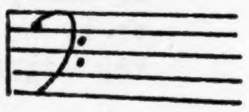
Chord, dominant seventh: A triad based on "sol" (sol-ti-re-fa); also referred to as V^7 chord.

Chord, sub-dominant: A triad based on "fa" (fa-la-do); also referred to as the IV chord.

Clef, treble, or G clef, gives pitch meaning to lines and spaces of the staff. It designates the second line the G above middle C.

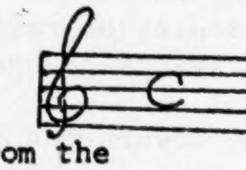


Clef, bass, or F clef, designates the fourth line of the staff. The F below middle C.



Coda: A short tune added to a musical selection as a closing.

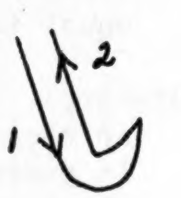
Common time: Means the same as $\frac{4}{4}$ time.



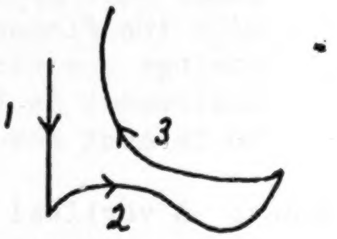
D.C. or da capo: From the beginning. Repeat from the beginning to the end, or to the place marked Fine (means ending).

Directing procedures:

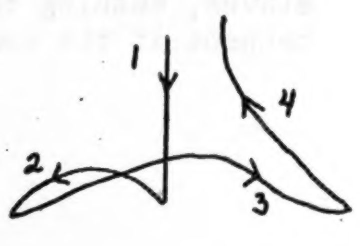
1. For music felt in twos, the arm movements are: /down, up/ down, up/ -- not just down like hitting the desk, but down with a little bounce or rebound curving outward. This gives lightness to the movement. The up movement is just the reverse, beginning with a slight down dip.



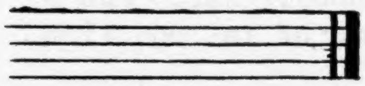
2. For music felt in threes, the arm movements: /down, out, up/ down, out, up/. (The out of count two is to the side, not to the front.)



3. When measures go with a feel of four, the arm movements are: /down, in, out, up/ down, in, out, up/.



Double bar: End of the piece.



D.S. (Dal Segno) or D.S. al Fine (pronounced fee-nay), from the sign.
Go back to 𝄋 (the sign) and sing or play to the FINE ending.

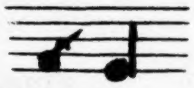
Dynamic markings: Forte - loud *f*
Fortissimo - very loud *ff*
Mezzo forte - medium loud *mf*
Piano - soft *p*
Pianissimo - very soft *pp*
Mezzo piano - medium soft *mp*
Crescendo - gradually increasing in loudness <
Descrescendo or diminuendo - gradually decreasing in loudness >

Fermata or hold: Indicates longer duration than the note value. This is used for interpretive effect. 𝄐

Fine: The end.

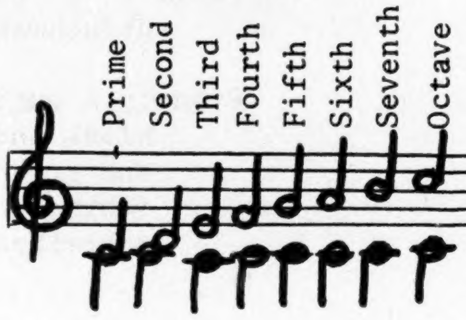
First and second endings: ⌈1 above the staff means to sing or play these notes the first time through, but when repeating, skip this part and go to the second ending marked ⌈2 .

Grace note: An ornamental note, in small print, played or sung quickly and before the beat, but not counted in the note value of the measure.



Harmony: Two or more tones sounded together.

Intervals: The difference between any two notes, measured by degrees on the staff.

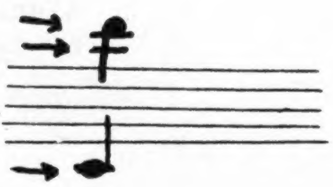


Key: A system of tone relationships following the pattern of a recognized scale, the keynote of which is "do", or the first tone of the scale.

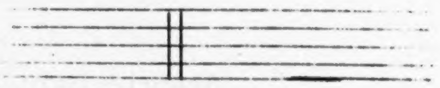
Keyboard experiences: Making use of the piano keyboard as a visual aid to the teaching of music fundamentals.

Key signature: The number of sharps or flats, or absence of them, which occur on the staff immediately following the clef sign.

Leger (or ledger) line: Short lines written above or below the staff to extend the range of the staff.



Light double bar: End of the section; for example, end of introduction.



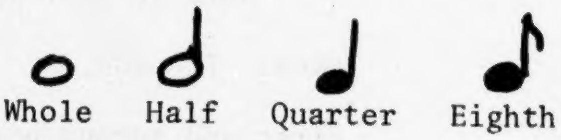
Melody: A pleasing succession of tones, usually having a pleasing rhythm.

Melody bells: A graduated series of marked flat metal bars mounted on a frame in xylophone fashion which are struck with a wooden mallet to reproduce indicated tones. These are used to accompany vocal or instrumental music.

Meter: The number of "beats" per measure, determined by the regularity of accents.

Music appreciation: Active listening to all types of music to broaden musical interest and enjoyment.

Notes: Symbols used to describe tone and duration.

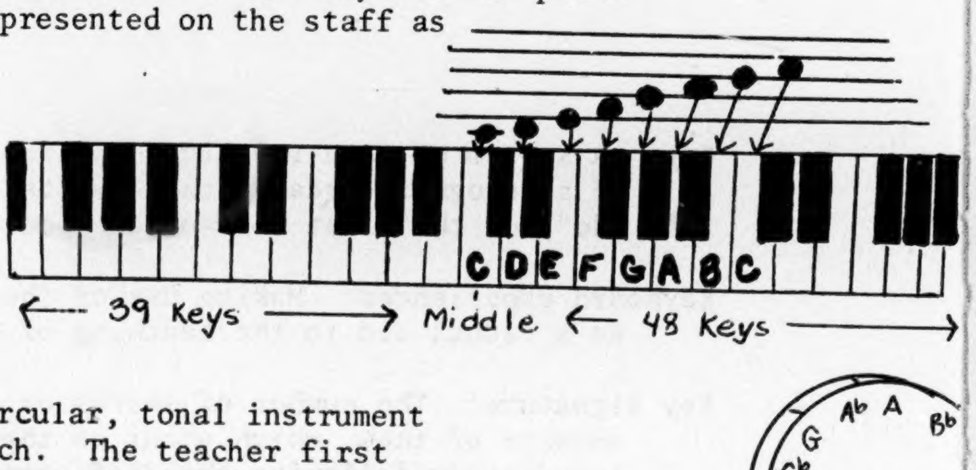


Note singing: Singing a song by reading music through the use of syllables.

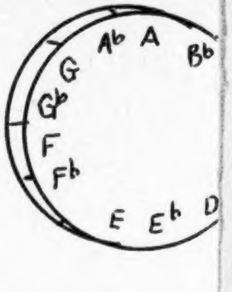
Orff instruments: Mallet instruments designed to enrich the musical instruction of children.

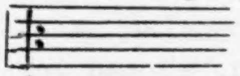
Pianet: An electronic keyboard instrument with earphone attachments allowing for "silent" practice.

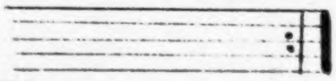
Piano: A musical instrument usually having eighty-eight black and white keys used to reproduce basic tones and groups of tones or chords. The keys of the piano reproduce tones represented on the staff as described below.



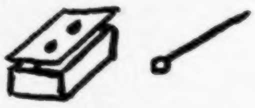
Pitch pipe: A flat, circular, tonal instrument used to locate pitch. The teacher first blows the note "do" as indicated by the key signature of the song, then sings up or down by syllables to the starting note of the song.



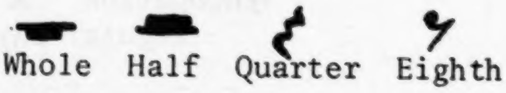
Repeat sign: Sing or play again from the previous repeat  ; or if there is no previous repeat sign, go back to the beginning.



Resonator bells: A set of individual tuned resonating bars made of plastic or wood, usually in sets of twenty.



Rests: Symbols used to describe duration of absence of tone.



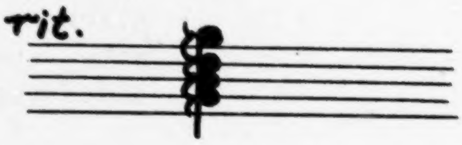
Rhythm: The time relation among tones as expressed by strong and weak beats.

Rhythmic activities: Bodily movement to music through singing games and creative response.

Rhythm instruments: Cacophonous instruments used as an instrumental group and for special effects to songs and rhythmic activities.

Ritard: Gradually slower.

Rolled chord or arpeggio: Notes played one after another, starting with the lowest. An instrumental notation.



Rote singing: Singing songs by repetition and imitation utilizing the ability to listen and repeat.

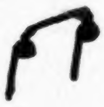
Scalewise pattern or passage: Consecutive notes of a scale.

Select band: An instrumental group of pupils selected for musical aptitude and ability given special instruction who occasionally play as a school band.

Select chorus: A vocal group of pupils selected for good voices, given special instruction who occasionally sing at special performances.

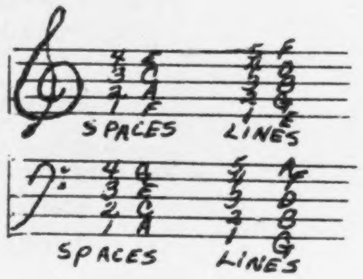
Select strings: An instrumental group of pupils selected for musical aptitude and ability given special instruction and who occasionally play at special performances.

Slur: Singing two notes on one syllable of a word.



Staff: A series of alternate lines and spaces (5 lines) and 4 spaces) on which notes are placed to show their pitch. The names are as indicated and are numbered from the bottom up. Each line and space is assigned a letter. The letter names are

arranged alphabetically from the bottom up in the treble clef beginning with "e" and in the bass clef beginning with "g".

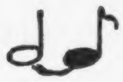


Syncopation: A temporary replacement of the regular rhythmic pulse.

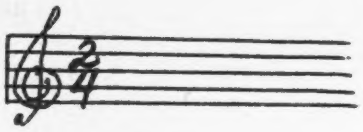
Tempo: The speed at which a piece of music moves.

Tempo marking: (arranged from slow to fast)
Largo - slow, noble and broad
Maestoso - with majesty; slower than andante
Andante - a walking tempo
Moderato - moderate tempo
Allegro - quickly (literally, cheerful)
Presto - fast, faster than allegro

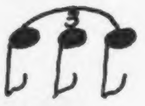
Tie: A curved line connecting two notes of the same pitch. The notes are to be sung or played as one note, sustained as long as the two note values added together.



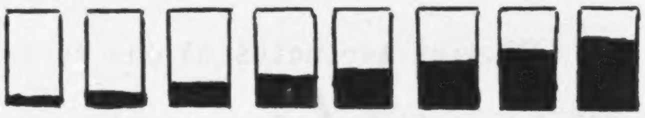
Time signature or meter: The two numbers or symbols, on the staff immediately following the key signature. The following illustration has a $\frac{2}{4}$ time signature. The lower number tells the kind of notes used as the unit of time measurement, (or the kind of note getting one beat) in this case the quarter note. The upper number tells how many such units (or beats) there are per measure.



Triplet: A group of three even notes played in the usual time of two similar ones, for example, three eighth notes played in the usual time of two eighth notes.



Tuned water glasses: A series of glasses or bottles of similar design gilled with varying amounts of water producing tones of varying pitches to form a scale when they are struck. They are used to provide accompaniment to vocal or instrumental music.



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